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THE Saturday Review OF LITERATURE

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"WALT WHITMAN: AN AMERICAN"
by Henry Seidel Canby
Reviewed by Willard Thorp

"JOURNEY IN THE DARK"
by Martin Flavin
Reviewed by Wallace Stegner

"UNDER THE BRIDGE"
by Ferris Greenslet
Reviewed by Leonard Bacon

"A PROFESSOR AT LARGE"
by Stephen Duggan
Reviewed by William S. Lynch

"IN SEARCH OF MYSELF"
by Hans Natonek
Reviewed by Louis Adamic

"THE SOUL OF A NATION"
by Matthew Page Andrews
Reviewed by Virginius Dabney

—Arni

Starting out on her literary travels. (See page 24)

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The Saturday Review of Literature

He Heard America Singing

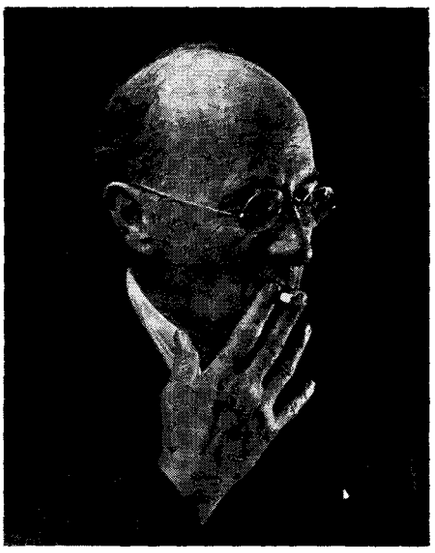
WALT WHITMAN, an American. By Henry Seidel Canby. Boston: Houghton Mifflin Co. 1943. 381 *pp.* $3.75.

Reviewed by WILLARD THORP

WHEN in 1905 Whitman's English biographer, Henry Bryan Binns, published the first comprehensive study of the poet, he remarked in his Preface: "Though Whitman died thirteen years ago, the time has not yet come for a final and complete life to be written; and when the hour shall arrive we must, I think, look to some American interpreter for the volume." It is now forty-one years since Whitman died, and the biography Binns hoped would some day be written has arrived.

Mr. Canby's "Walt Whitman, an American" is the "complete life"; not the final one, of course, since each generation must write its own biographies. But complete it is, in that it takes easily the high hurdles which every biographer of Whitman has to get over in some fashion; that it makes sense on every page; that it rides no thesis to exhaustion; and, above all, that it sends the reader back to the "Leaves of Grass" with a constant delight in the discovery of new and unappreciated beauty and significance. The idolaters will not be satisfied—I notice that Mr. John Erskine in reviewing the book thinks Mr. Canby has defamed his poet! The pedants will find a few slips in fact, which the author and the typesetter can correct in the next printing (while they are at it let them make a better index); the unconvinced will remain unconvinced. But I am ready to go into the witness box and testify that here at last is the whole man, caresser of life, editor, poet, poseur, prophet, democrat, American; complex adolescent wracked by the "perturbations" (his word) of sex, maker of the new American dream slowly taking the place of the old one which faded in the garish light of the day following the nightmare of the Civil War.

Whitman has been fortunate in his biographers, and it is a singular, though quite explicable fact, that no American writer has inspired so many good men and true to attempt to tell his story. This fact is to be explained by the inescapableness of Whitman's personality which draws men to him after his death, as it did while he lived; also by the challenge he throws to biographers. Each of them in the past has responded to one clause or another of this challenge. Bliss Perry, speaking for the professors (but hardly their spokesman), wanted to be fair. Holloway strove to master the huge pile of accumulated fact, much of which he had himself rescued and sorted after it flowed out of the cluttered room in the Mickle Street house. Catel tried to explain the obscure formative years when to the world Whitman was a rising journalist while behind this frock-coated front he was preparing for the difficult birth of his poem. Arvin wanted to set right his relation to the modern world, captivated by science and drifting towards socialism. Taking away with one hand what he gave with the other, Fausset struggled with the baffling connections between Walt's sexual drives and the meaning and message of his poem. Now, for the first time, in Mr. Canby's biography, the reader is permitted to forget the challenge and the arguments and is encouraged to see the whole man steadily.



—*SRL, Arni.*

Henry Canby has been preparing all his life to understand Whitman.

There are reasons, I think, why, aside from his labor and his enthusiasm for the subject, Mr. Canby was the man to bring this off. In a way he has been preparing all his life, by the accident of his own up-bringing, profession, and studies, to understand Whitman. He speaks with authority of the Whitman who, starting from Paumanok, was always an American sitting, looking out over America as a citizen of these Middle States. He grasps, as other biographers have not done, the Whitman who was free-lance journalist and editor in New York. He comprehends, without having to get up the subject, the Whitman who was half-Quaker, summing up his perception of this factor in the telling sentence: "Whitman had lived in his youth with men and women who took inspiration seriously, and regarded themselves as possible mouthpieces for eternal truth." Because, as biographer of Thoreau, he already knew the Concordians, he has been able to place Whitman against the background of Transcendental thought. His account of the similarities and differences between Thoreau and Whitman illuminates not only the character of the men but, as well, some fundamental facts about the thinking of mid-century America.

As Whitman rearranged, issue after issue, the order of the poems in "Leaves of Grass," he gradually obliterated their autobiographical sequence. When a biographer follows through the original order stage by stage he can in some measure reconstruct the poet's inner life. This Mr. Canby has done, as have others before him. But no one, I believe, has brought so effectively to the support of this method of reading Whitman's life whatever else is helpful and relevant: letters, notebooks, editorials and hack work, the reminiscences of friends, even the evidence of the portraits which changed, sometimes absurdly or pathetically, as the man changed. Some may feel that the picture which results is too schematized, that Mr. Canby seems always prepared to tell how the Whitman of

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May was not the Whitman of the previous January. Yet it is true that the man and the poem evolved together and that when the poet's life came to an end—save for friendship and locomotion—there was no more evolution for the poem, only rearrangement and aggrandizement.

The life story passes at this point, then, to Whitman's friends and detractors, and it is in this last part of the biography, the final eighty pages, that I find many of Mr. Canby's best ideas: an admirably precise explanation of the reasons why genteel America disliked Walt's poetry while the English liberals became his fanatical defenders; a shrewd analysis of the Whitman cult and Walt's use of it; an extension of Miss Rukeyser's comparison of Gibbs and Whitman; most important of all, a pioneering study (not so penetrating as that in Mr. Matthiessen's "American Renaissance") of his poetic aims and methods. Of this matter there should have been more, though the indispensable point is made—that Whitman, like our other major writers, was consciously seeking a new medium for his new matter, and that the reader who is serious must appreciate what compelled him to experiment until he found this medium. Whoever tries to scale this subject hereafter will find Mr. Canby's chapter has cut a path for him.

Fishing in the Literary Waters

UNDER THE BRIDGE. An Autobiography. By Ferris Greenslet. Boston: Houghton Mifflin Co. 1943. 237 *pp.* $3.

Reviewed by LEONARD BACON

THE author of this extremely pleasant book has distinguished himself in at least four fields—very likely more. He is what can only be called a brilliant publisher. His conversation, particularly after a day on the Kennebago stream, is justly famous. He writes with much discernment, grace, and point. And he is one of the best flycasters on record, even if he is slightly mad on the merits "of a small black alder fished dry."

As might be expected of a man with interests so apparently diverse (they are not really so, for fishing, publishing, writing, and conversation are intimately connected) he has had a fascinating life any way you look at it. A fine outdoor boyhood on a bend of the Hudson just south of Lake George, where there was almost as much hunting and fishing as heart could desire, was a good starter. That was topped off by a magnificent course of sprouts under Winchester of Wesleyan, who is delightfully characterized, though not even Mr. Greenslet has said enough about "the great teachers at the little colleges." He went on to work under Woodberry whom he hits off almost as well as Winchester. Woodberry guided him to and through his doctorate for which he wrote a thesis on Joseph Glanvil, a figure for a thesis different from most, for the subject was almost entirely unknown and entirely interesting. What luck! There followed some years of reviewing for the *Nation* under "a Pharaoh who had known Godkin if not Moses," not to mention a biography of Walter Pater. Then came a short interlude of research for the Boston Public Library immediately succeeded by an assistant editorship on the *Atlantic Monthly*. This last came at a time when Miss Sinclair's "The Helpmeet" proved too rich for New England and occasioned the banishment in disgrace of an enterprising sub-editor, who found himself degraded to the rank of literary adviser to the Houghton Mifflin Company. He had written several biographies in the meanwhile of such men as James Russell Lowell and Thomas Bailey Aldrich. But now instead of writing about authors he discovered considerable interest in unearthing them. Among others he brought into daylight Lafcadio Hearn and Willa Cather. He helped make the late Lord Tweedsmuir an American institution. And there is dramatic excitement in his account of his ten-year struggle with Henry Adams, who, he is at pains to explain, was the wariest fish that ever came to his net. There is a lot to be said for a publisher who is so myriad-minded, informed, enlightened, and diverting.

For this reviewer, in the cant phrase, the book read itself, whatever the subject. The style is simple and graceful, though occasionally perhaps too allusive for some tastes. But that is a fault in the right direction. Here is a publisher of whom it can and must be said that he has been literally pickled in the best writing of four or five great literatures. Montaigne or Rilke, Fielding or Dante, their salt is in his bones, and it naturally squeezes out of him here and there. He knows Plutarch and Gibbon and Parkman as he knows Emerson and Thoreau, and as few know them any more. And oddly enough this doesn't make him unjust or ungenerous to James Joyce or T. S. Eliot or the young American realists. It would be hard to find a more catholic, gentler, or more diverting intelligence. This does not mean that he cannot deliver a wallop. I hope his characterization of the Senate as "that sounding board for the expression of the closed mind" may be read in the proper quarters.

Though his book is literally jammed with good remarks, he should, I think, be taken to task a little for a reticence which prevents him at times from telling what he might quite properly have told. As some one has said, too many bosoms have been bared to too many moons in these bad times. And I should be the last to recommend anything resembling indecent exposure. But after all, as he himself points out as a curious fact, Mr. Greenslet has known one hundred and ninety-two of the two hundred and thirty authors who figure in Van Wyck Brooks's "New England: Indian Summer." And there are a hundred things which would have come with a special straightness from this particular horse's mouth. For one, I hope he's saving them for another book twice the size of this one.

Mere novice and tyro, the reviewer shrinks from any piscatory estimate of the situation. He leaves off talking when a master plays. Shall Tin Pan Alley measure Beethoven's foot? Joking aside, the passages on fishing are touching and delightful.

Ferris Greenslet

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An Individualist-at-Large

IN SEARCH OF MYSELF. By Hans Natonek. New York: G. P. Putnam's Sons. 1943. 260 *pp.* $2.75.

Reviewed by LOUIS ADAMIC

IF Diogenes were still flashing his lantern around in quest of an honest man, he could turn it with acute satisfaction onto Hans Natonek, the Czech writer whose first American book is called "In Search of Myself." Natonek is that rarest of creatures, a terrific individualist to whom other people's individualities have as much right to exist as his own. To him, human standardization, the concept of the "average man," is dangerous. It is only through being what each is meant to be, doing what each can do best, that the individual contributes fully to the community.

Unlike most autobiographers, Natonek was not prompted to self-discovery by the pleasure of contemplating his ego. "My minimum task," says this middle-aged refugee from Nazism, "is to start again from scratch . . . transform myself, not superficially, but completely, inside and out." This he had to do for the sake of inner peace; also that he could become again a useful member of society.

It is this basic lack of vanity, this grasp of life as function and relationship rather than formula and mold, this perception that communal value accrues through the development of the unique, this acceptance of responsibility toward the group as toward oneself—it is this rare sense of balance between the one and the many that gives the book its richness and deep honesty.

"In Search of Myself" records Natonek's first year and a half in America. Like so many others, he came to this country destitute and by the skin of his teeth. An immigration officer, knowing he lied when he said he had the required fifty dollars, looked him in the eye and let him in. "Tell me how you treat a refugee," Natonek remarks, "and I will . . . diagnose your political and moral health."

He knew how sketchy is the European idea of the United States; he refused to be stampeded into snap judgments. "I cannot base my judgment of a people or a country upon a lively sense of gratitude. The criteria are not my personal happiness, my personal successes, failures." But he set out to learn. "There is a naive and precious joy in this exploration of the details of living in a new country."

The National Refugee Service provided him with nine dollars a week, drew him up a budget, poohpoohed writing as a means of earning a living, and urged him to get a job. He tried to explain: "It is not that I scorn the bootblack. A good bootblack is as valuable as a good writer in the scheme of human society. But should I be a *good* bootblack? I doubt it. It would be misdirected talent and therefore a waste."

So he went at finding his place in his own way. He avoided European groups, "those coteries of exiles . . . pathetic groups who still endeavor to preserve a vanished life on a stranger continent, a life bounded by language, nationality, prejudice, or political opinion." Natonek went to "the brotherhood of the streetcorner," Times Square, Union Square, Fourteenth Street, the Bowery.

Once he saw two little Negro children watching with rapture two Greek children in their national costume rattling slotted cans and crying, "Help the Greeks in their heroic battle." Presently the Negro kids joined in: "Help the Greeks. . . ." Once he stumbled across an old drunken woman, shod in an elegant white high-heeled slipper and a heavy square boot. Backed by the moral support of a press card a reporter had inadvertently dropped, he hailed a cop and demanded an ambulance. When "the ancient in the florid hat" leered up at him, he whispered, "Shut up. You're going to the hospital." And once when he was innocently on forbidden Naval territory he bailed out with a forgotten OWI identification disk.

Seventy-five cents went to see Charlie Chaplin's "Dictator." Chaplin was to the European "the indestructible loser" who "gave hope to the little men everywhere." But the strip-tease girls of a burlesque show reminded Natonek of robots, "only painted wood, gallalith and wax, without blood or soul."

Hans Natonek

It was different with Ethel, first seen under the shower in his lodgings' semi-private bath. Ethel called him an old goat, but they made friends, and she helped a lot in his adaptation and his loneliness. He was "as lonely as a forgotten umbrella in the subway."

For it was not all tramping the streets and talking to people. He was trying frantically to pull himself together. "I should like to arrange myself, but I recoil. I am in such a hopeless condition of disorder." He was fighting the "unnatural fear of life, which is the present disease in Europe," and when he encountered, in the Bill of Rights, the phrase: "the pursuit of happiness," he wept. "I understood the great aim which was therein stated for this country, an aim almost religious in its depth and meaning."

Pulling himself together took time. "An approach to living . . . cannot be changed as abruptly as a lantern slide. . . . I cannot become an American by pressing the switch of gratitude." The American penchant for "jobism" and the *curriculum vitae* appalled him; he could not function that way, although he was harried by his "failure to pay a dividend on my debt of gratitude to the immigration officer who had honored me with his trust." He got, and lost, several jobs, shoveling snow, washing cars, washing dishes, working in a tooth-paste tube factory, carrying dissected corpses in a Harlem hospital "laboratorium."

Meantime he wrote: on Gilles de Rais, Marshal of France, mass murderer but also the inseparable companion of Jeanne d'Arc. And he wrote a diary from which, upon some urging, emerged "In Search of Myself." Sober and profound, the book is also witty and imaginative, full of marvelous episodes and sketches: the landlady versus the briefcase locked in the closet; the art dealer driven into gluttony by the idea of Europe's starving millions; the wonderful old Repairer of Fine Clocks and Watches. The sense of fantasy is strong in Natonek's dreams, and in the episode of the fur peddlers who sat on him when he said he was looking for the Wandering Jew. The Chrysler Building is almost Disneyesque—"a gigantic silver unicorn nibbling at a leaf of cloud."

Diogenes would have recognized the blend of insight and integrity, humor and unconceit, that makes this a swell book. My hat is off to the immigration officer who correctly weighed the value to this country of fifty gold dollars against a fully honest man.

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The Firsts of Virginia

THE SOUL OF A NATION: The Founding of Virginia and the Projection of New England. By Matthew Page Andrews. New York: Charles Scribner's Sons. 1943. *xi plus* 378 *pp.* $3.50.

Reviewed by VIRGINIUS DABNEY

IT ought not to be necessary at this late date to tell any reasonably literate American that Jamestown, in Virginia, was settled thirteen years before Plymouth, in Massachusetts. Yet millions of our citizens persist in the delusion that Plymouth was settled first. Moreover, many who know that Jamestown is older take the view that it was of little or no importance. Governor Saltonstall clearly implies as much in the November *American Mercury*. Indeed, he seems unaware of Jamestown's existence.

All of which is difficult to understand. The first representative assembly in the New World met in the "Quire" of the little church at Jamestown on July 30, 1619—more than a year before the *Mayflower* sailed for Virginia, only to be blown off her course and buffeted far to north. Jamestown was the place where English civilization first took permanent root in the soil of the Western Hemisphere.

True, at least one of the early Virginia leaders, Acting Governor Thomas Dale, was as strait-laced as the New England Puritans who were to land at Plymouth some years later. The blue-nosed Dale's five-year regime, ending in 1616, makes the commonly held notion that Virginia, from the first, was the abode of rollicking Cavaliers distinctly fantastic. It must be said, however, that some of the extremely savage penalties which were being enforced at the time in England—such as death for any theft, however small—were not applied so drastically in Virginia. And most of the colony's chief executives in the early days were more civilized and enlightened than Dale.

These and many other matters having to do with the Jamestown settlement are cogently set forth in the volume under review. Dr. Andrews has explored the ground thoroughly and with sound scholarship. He describes the early and abortive colonizing efforts under Raleigh and others; the frightful sufferings of the early settlers from disease and starvation (for years, from forty to seventy per cent died annually); the deadly battles with the Indians, culminating in the Great Massacre of 1622, when nearly one-third of all the whites in Virginia, men, women, and children, were wiped out at a single stroke; the early culture of tobacco, begun by John Rolfe, who afterward married Pocahontas; the day-to-day habits and customs of the colonists, their hopes and fears, their trials and triumphs.

The fact that they were reduced to the horrid fate of having to drink only water is made manifest by Dr. Andrews, who points out that beer, ale, and wine were rarities in Virginia, and that the French vignerons brought in for the purpose of developing champagne grapes on the banks of the James, were not successful. Indeed, the pious George Thorpe, who died in the Indian massacre, observed that the high rate in the colony over the years was not due so much to disease as to shock "by not knowing that they shall drink water here." Dr. Andrews reminds us, in this connection, that the exhausting of water was considered in rum-drinking New England to be fraught with peril, and that a similar view prevailed in the Old Dominion.

These are among the arresting facts found in Dr. Andrews's book. The Jamestown settlement has been covered rather fully in previous studies, but this is the best that has appeared. The author places the colony in its proper perspective vis-a-vis the mother country. The machinations of the reactionary and authoritarian James I are vividly described. The Virginia-London Company's relationship to the infant colony is traced in detail.

It is understood that Dr. Andrews plans to write a multi-volume history of Virginia, of which this is the first instalment. A definitive history of the state is needed. The colonial period has been covered more adequately than any other, with the exception of the Civil War, but Virginia's role in the Revolution has not been examined as thoroughly as it deserves to be, and there is little published material of an authentic character concerning the period from 1790 to 1830. Likewise, the years from 1830 to the eve of the war have been almost ignored. Reconstruction in Virginia has been fairly well explored, and there have been important monographs on the post-Reconstruction era. If Dr. Andrews can bring the whole picture into perspective, and give us the sweeping panorama from the colony's earliest days down to the middle of the twentieth century, he will deserve the thanks of his countrymen. In "The Soul of a Nation" he has made an excellent beginning.

Your Literary I. Q.

By Howard Collins

UNUSUAL HIDING PLACES

This week's quiz brings to your attention some interesting hiding places that were either used by or discovered by well-known literary figures. From the descriptions below can you recall the stories and the characters concerned? Allowing 5 points for each correct answer, a score of 60 is par, 70 is good, and 80 or better is excellent. Answers are on page 18.

1. Under a couple of loose bricks in the floor this miser hid two leather bags full of gold coins.

2. Having killed and robbed a Yankee soldier, this resourceful heroine hid his wallet in a baby's diaper.

3. Among other souvenirs that she hid in a secret drawer of her desk lest her husband get curious was a 1,000 pound bank note given to her by a wealthy admirer.

4. A political intriguer baffled the police by hiding a letter for which they were looking in its own envelope turned inside out, but this amateur detective found it with ease.

5. With the police hot on his trail, a thief popped a stolen jewel into one of six plaster busts of Napoleon he was molding, from which this celebrated sleuth extracted it some time later.

6. Not knowing what it was, but wishing to keep it handy to use as a nut cracker, this boy hid the Royal Seal of England in a suit of armor on the wall.

7. After her brothers had killed her boy friend and buried him in a forest, she dug up his body, cut off the head, and hid it in a pot of basil.

8. In a drunken stupor this Yankee sailor hid a bottle of port in the arms of a statue of the Virgin. Sometime later, when the statue was being set up in a church, the bottle broke, and the wine, oozing through drop by drop, was mistaken for a miracle.

9. This young man, one of several persons coveting his hostess's diamond necklace which had been stolen, found the necklace in a flower pot and re-hid it in a stuffed bird.

10. To prevent the incrimination of the gentleman she loved in the theft of a valuable diamond, this servant girl hid his paint-stained nightgown in a spot of quicksand.

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The Rise of Sam Braden

JOURNEY IN THE DARK. By Martin Flavin. New York: Harper & Brothers. 1943. 432 *pp.* $2.75.

Reviewed by WALLACE STEGNER

THE success stories in American fiction lately have been inclined to throw the successful man to the lions, confident that he has got what he deserves, and that his character has been so contaminated by his association with the bitch goddess that he is a warped and socially hurtful individual. Sam Braden, the hero of Martin Flavin's Harper Prize Novel, illustrates a subtler thesis about success.

Sam Braden rises from rags to riches in the best Alger style. Born in a small town on the Mississippi, the son of a seamstress and the good-for-nothing town marshal, he quits school at fifteen to help support the family, clerks in Clem Wyatt's store, learns telegraphy and steps up to Muscatine, quits the railroad to go on the road for a paper company, rescues a flighty French wallpaper manufacturer from his own messy business methods and winds up owner of the wallpaper plant, sells out of that on the bull market before 1929, and retires with five or six million dollars.

In these business transactions he is never really unfair, he cheats no one, he is more than generous with the shiftless or helpless members of his family. He does not sell out of the wallpaper plant in order to escape a sinking ship, but simply because the inexorable equation which his generation is working out has moved on, and he has to follow out the solution. Late in life, when he is uneasily analyzing his career, he finds that "there is nothing to criticize, unless one proposes to condemn some cardinal virtues: vision, enterprise, determination—" Yet uneasiness lingers, loneliness remains. The success for which he has worked like a dog is a hollow triumph, his attempt to make himself an easy aristocrat like Elliot and Neil Wyatt is a failure even though he has all the outward trappings, and even owns the old Wyatt house in his home town, and a two-thousand acre estate on the river bluffs to boot.

There are tiny incidents in his life which bother Sam Braden—the time when he refused to recognize his old colored playmate, Peewee Cole, because recognition of a Negro might hurt his reputation; the time when he ignored his shiftless brother Tom in a Tia Juana gambling joint. And though he did marry Eileen Wyatt, the goddess of his childhood, he was never really her husband, and he lost her to her cousin Neill, his childhood rival. It takes that estrangement, plus the death of his second wife and the contempt and hatred of his son Hathaway, to bring him to the realization that he has been making something of his life which he is forced to protect by fair means or foul. And it takes the pitying remarks of his old friend Mitch Ballou, a drunken newspaperman, to teach him that he is in every truth a lonely man, going nowhere in the dark.

One can have no quarrel with Mr. Flavin's thesis, nor with his portrait of Sam Braden, who has our sympathy and pity but never our contempt or hatred. Neither can one find any flaws in the handling of Sam Braden's business career, nor with the handling of the sleepy little river town of Wyattsville. It is an authentic town, peopled with authentic people, and the story of Sam Braden's rise is as meticulously told as Dreiser would have told it, and with greater subtlety and craftsmanship. The handling of the difficult flashback technique is precisely what two of the Harper Prize judges called it: distinguished. Mr. Flavin knows people, and he has had intimate contacts with success, and he knows both the feel of success and the hollow appetites that success breeds. It is his capacity to make Sam Braden wrong without making him contemptible or hateful that lifts this book above other portraits of millionaires.

Still, one can find flaws in the novel, and without looking too hard. In the latter half, incidents have a way of looking planted; Sam Braden is constantly running into echoes of his past at the most significant times. He meets more people—Eileen, Neill Wyatt, Mitch Ballou, his sister Nellie and his brother Tom, O'Gara, a ghost from his telegrapher days—in more strange places than probability will quite allow. The culminating reach of the long arm of coincidence brings together Hath Braden and Neill Wyatt II as fliers in England, and Hath Braden as it were atones for all his father's psychological mistakes by giving his life protecting Wyatt's crippled bomber. It might be thought too that for a little town Wyattsville produces a fairly enormous number of nationally known economists, corporation lawyers, millionaires, and tycoons.

Martin Flavin, from the painting by Maxmilien Vanka.

Yet in spite of the contrivance which weakens the latter half, this is a novel which has clearly taken the heft of reality and communicated it on the page. One believes in Sam Braden, as person and as millionaire businessman, and one is willing to grant that the failure of his life has been brought about not by greed but by "bad accounting methods . . . the books are in a mess." He can plead guilty to little more than success, and worship of success was something his world and his generation taught him.

Peach Tree with Fruit

By Padraic Colum

AMID curled leaves and green,
Globes that have glow and sheen!
Fruit most aerial,
Fruit rose-flushed and pale!

But moulded on a stone—
It weights the bodies down
Where their bright flesh corrupts
Sooner than crabbèd fruits.

The blush upon the cheek
Of Eastern bride is like
The side that is not pale
As when she kept the veil.

Peach! Most flower-like fruit!
Autumn in Summer's growth!
Globes that have glow and sheen
Amid curled leaves and green!

SOLUTION OF LAST WEEK'S DOUBLE-CROSTICS (No. 502)

W. LIPPMANN:
U. S. FOREIGN POLICY

Patriotic Americans have forgotten the compelling and . . . self-evident common principle of all genuine foreign policy . . . the principle that . . . a policy has been formed only when commitments and power have been brought into balance.

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Wings and Shaleens

O RIVER, REMEMBER! By Martha Ostenso. New York: Dodd, Mead & Co. 1943. 391 *pp.* $3.50.

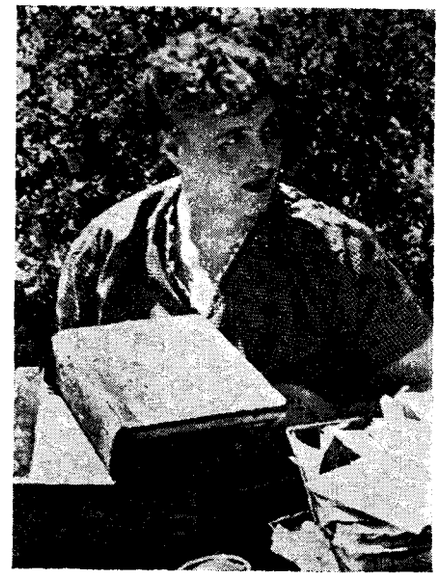
Reviewed by RICHARD A. CORDELL

IT has been eighteen years since Martha Ostenso's prize-winning "Wild Geese" introduced a promising Norse-American novelist to a great many enthusiastic readers—just two years before Rolvaag's "Giants in the Earth" appeared. Most of the author's eleven novels which followed have dealt with Norwegian-Americans in Minnesota or the Dakotas; in spite of frequent melodramatic and theatrical touches the books, without repetition, have created an interesting and credible picture of the Scandinavian community, the stubborn survival of old-country habits and attitudes among the first-generation immigrants, and the swift Americanization of their children. These novels all have merit—flashes of beauty, sound characterization, poignancy, the feel of the good earth, an almost uniform integrity—but they have by no means fulfilled the initial promise. Nor does "O River, Remember!" prove Martha Ostenso to be a giantess of the earth among our regional novelists.

It tells in a somewhat disjointed manner the story of three generations of the Wings and Shaleens, who live at cross purposes not so much because of a Montagu-Capulet feud, but because of violently different philosophies of life and measures of values. The Wings are dominated by Magdali, a matriarchal tyrant who shapes their destinies to conform to her notions of propriety and worldly success. In Magdali the novelist pictures the pioneer spirit in its least glamorous and lovely aspects: in her steady advance from the sod-house to her vast country house (always a collection of rooms rather than a home), she brushes aside as ridiculous or sentimental any distinction between private enterprise and exploitation, success and happiness, bad luck and shiftlessness, etc. The chief excellence of the novel lies in the expert portrait of this destroyer of other people's happiness, who sails confidently and complacently through a crowded, exciting life to a fairly agreeable old age, unaware of her vampirism and the seemingly obvious failure of her acquisitive philosophy of life.

Magdali is so strong and domineering that a dozen assorted Wings and Shaleens are needed to serve adequately as her foil. The irresoluteness or obtuseness of her victims makes their misfortunes pathetic rather than tragic. They are not outsmarted like the grasping brothers in "The Little Foxes" but defeated because their goodwill, tolerance, love of beauty, etc., provide little defense against her ruthlessness. It is she who dominates the book, not the Red River of the North, which gives the novel its yearning title. There is more economy than in the author's previous books, less melodrama, a bit more humor; the passages of pure description are more than tolerable; and the author's historical sense is, as usual, unerring. The purpose of the time-pattern (shuttling back and forth between the present and the nineteenth century) is not clear; it adds nothing to the strength of the narrative and reduces suspense and surprise. "O River, Remember!" is a competent piece of work, but it never lifts itself and soars into the high company of Rolvaag's masterpieces.

Martha Ostenso



Margery Allingham Carter

The Old Squire

THE GALANTRYS. By Margery Allingham Carter. Boston: Little Brown & Co. 1943. 312 *pp.* $2.50.

Reviewed by R. ELLIS ROBERTS

FOR readers old enough and bibliophagous enough to have devoured the novels of such authors as Mrs. Henry Wood, Miss Braddon, James Payn, and other minor Victorian writers of sensational fiction this story will have the appeal of rep curtains, over-stuffed furniture, red wall-paper, and grained mock-marble mantlepieces. Unfortunately "The Galantrys" has neither the simplicity nor the gusto of its earlier congeners. There are moments when one suspects that Mrs. Carter—who as Margery Allingham has made her reputation as a writer of detective stories—is writing with her tongue in her cheek; but then comes a passage of obviously serious intent which prevents the critic from thus excusing the novel's astonishing naïveté.

Old Squire Galantry, a widower living alone, his children all married and away, meets, when he's sixty, a gypsy girl in the spinney. "He kissed the girl casually as he had every right, just as he had the right to caress or chastise any other creature on the estate." This is in the days of the Napoleonic wars, when "politically the situation was horrific." Old Squire Will Galantry marries his gypsy, and they have a son. The gypsy has for her lord and master the devotion of a dog, though she finds it hard to put up with living under a roof, wearing shoes, or sleeping behind curtains. There is trouble between young Will, whom his mother neglects, and his half-brothers; and when old Will dies, the gypsy goes to her own people, and young Will, to avoid being apprenticed to a tailor, runs away to his old nurse's brother who keeps a pub at Ipswich.

The rest of the story is concerned with young Will's life and adventures, and I found them as tedious as they are incredible. There are a few pleasant interludes, for example, young Will's friendship with Samuel Thorpe, his actress mother, and his gay rogue of a sister—in that episode the book almost comes to life. Then with the absurd marriage of Will and Lizzie Timson all pretense at verisimilitude disappears: and the book ends in a sort of desperate dream of the future which not even Marie Corelli could have surpassed for extravagance.

BUY WAR BONDS AND STAMPS

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Militarily Speaking

THE INFANTRY JOURNAL READER. Selected and Edited by Colonel Joseph P. Greene. New York: Doubleday, Doran & Co. 1943. 679 *pp.* $3.

Reviewed by
BRIG. GEN. DONALD ARMSTRONG, U.S.A.

WHAT do you do in the Army? Between the two World Wars, civilians used to put that question to members of the military establishment with a faint lifting of the eyebrows betokening their belief in the futility of a soldier's life. It wouldn't have occurred to them to inquire what Army officers thought about. They were too inclined to agree with the man who said the term "military intelligence" was worth inventing to distinguish that species from the usual kind. In those years, however, many officers and men were thinking profoundly of the problems of warfare with the result that in the most critical period of our national existence, the Army's work of the past twenty years was one of the chief bulwarks that warded off the defeat of the American people.

Therefore the American people should, and they undoubtedly do, feel a genuine interest in their soldiers and in what they have been thinking and writing. This anthology from *The Infantry Journal* provides a good sampling of the military mind, with special reference to the use of infantry in war. Its field is broad, however, and it is by no means confined to the parochial problems of the doughboys. A studied effort has been made to avoid articles that would be comprehensible only to the professional soldier. The result is a book that any layman can understand and enjoy. From it he will derive a clearer insight into the psychology of the American military leader, his conception of training, of leadership, and discipline, and he will enjoy the frequently accurate augury of things to come on the battlefield.

Many civilians will doubtless be astonished at the preoccupation of professional soldiers with the things of the spirit rather than the materials of war. Our fellow countrymen know vaguely that the infantry of today is armed with a multitude of weapons and equipment that used to be the private property of the artillery or the engineers, the esoteric manipulation of which was far beyond the mental capacity of a mere infantryman. At least so thought many artillerymen and engineers. But the infantry has demonstrated its ability to handle all its vast arsenal of weapons with both technical and tactical skill. And yet emphasis in these papers is not on the infantry's expanding and ever-changing mechanization. It is rather on the unalterable human being and on his reactions to war and training for war.

An American military policeman searches a German soldier taken prisoner on the Italian mainland.

The collection includes the writings of many well known and some lesser known American and foreign soldiers and civilians. The reader will not be prepared by the war correspondent's description of General George S. Patton for the general's thoughtful and well-written article on "Success in War," but it will be most encouragingly revealing of General Patton's character. General Chennault wrote in 1935 and 1936 prophetic words that he is now putting effectively into practice. General Stilwell is found to be the same bluntly outspoken soldier in 1933 in describing phases of defensive warfare as he turned out to be after his campaign against greatly superior Japanese forces. General George C. Marshall warned us in 1921 that, in spite of our fighting in the Argonne in 1918, we should not forget it was against a deteriorating German army. Any complacency should be dispelled with the thought that "we remain without modern experience in the first phases of a war and must draw our conclusions from history."

Colonel Greene's purpose in publishing this collection of writings is thoroughly accomplished. The citizen will know his army better and for the new soldier and even for the old one, it is particularly useful in revealing the trends of our recent military thought.

Anatomy of Military Thought

MAKERS OF MODERN STRATEGY. Edited by Edward Mead Earle. Princeton: The Princeton University Press. 1943. 553 *pp.* $3.75.

Reviewed by
COLONEL R. ERNEST DUPUY, G.S.C.

MOST essential in this world crisis is a critical analysis of the strategy of war and all its factors, military, political, diplomatic, and economic. This the writers of this symposium have attempted. A good job they have done, too, although at first glance one might consider some of their thirty-five exhibits, from Machiavelli to Hitler, strange bed-fellows.

Two Americans only, Admiral Mahan and Major General "Billy" Mitchell, are included. Here this reviewer takes violent exception. Conceding that both have their place, the first, of course, because of his influence on the principles and application of sea power, and the second because of his earnest though sometimes irrational attitude as our first prophet on air power, the editors have overlooked one of the greatest military minds produced in this country—Dennis Hart Mahan, father of the Admiral.

The elder Mahan, graduate of the U. S. Military Academy, 1824, was Professor of Civil and Military Engineering and of the Art of War at West Point from 1832 until his death in 1871. He not only understood but also preached and wrote on the doctrine of lightning war. He influenced our young leaders in the Mexican War, and nearly all the successful leaders of the Civil War on both sides. The omission of Ulysses S. Grant, himself a pupil of Mahan, in this discussion, may also be questioned. Another almost forgotten figure in the strategical field, the pedantic Jomini, is well treated on the whole.

Having broken these lances, let it be said that the co-authors of this book have presented a most interesting, logical, and—more to the point, perhaps — entertainingly readable compendium of world military thought. To soldier and civilian alike "Makers of Modern Strategy" is well worth reading and digesting.

The book is an outgrowth of the seminar on military affairs of the Institute for Advanced Study which Professor Earle conducted for several years prior to Pearl Harbor. It is well documented and adequately indexed.

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THIS is a confession. We are Oblivious. We suffer from a critical shortage of the powers of observation. For anyone who has anything to do with writing to say that is like a trapeze artist confessing astigmatism.

The realization that we were Oblivious came about slowly. It began to make itself felt whenever we would read a book or a magazine article by someone who had just returned from a lecture tour and had to tell the country what the country was thinking. But the real flash of lightning that lit up our own disabilities came last Sunday during a radio program. A certain commentator delivered himself of a series of sour notes on the war that would have sounded perfectly natural on Col. McCormick's bugle. That in itself was not notable. But the commentator proceeded from that point to say that "more than 99 per cent of the American people" thought the same thing. And how did he know? The answer was obvious. He had been on a lecture tour. The people themselves had told him.

That is why we are Oblivious. In the last year we have traveled perhaps 6000 or 7000 miles around the country on various lecture trips. Yet we do not know what the American people are thinking, certainly not 99 per cent plus of them.

How do they do it, these Galluping Ghosts? What formula do they use that enables them to identify practically all of mankind with their own compartmentalized ideas? By what process of conversational catharsis do they elicit certain views from certain people on certain subjects where before no views on those subjects may have existed? What magic filters do they use that neatly eliminate any inconvenient dispersity, leaving only solid impressions, or sometimes just pure solids?

We have tried all sorts of devices ourselves, but they won't work. Yes, we talk to people; we bait our hooks just as carefully as we can and we go after the inevitable taxicab drivers, truck drivers, traffic cops, barbers, bankers, bartenders, waitresses, chambermaids, peanut vendors, women's clubmembers, the Man-on-the-Street—but all we can find out is what these particular people tell us. We can't even be sure about them, because so much depends on the way we ask a question, or whether they have had a good breakfast, or whether they have just argued with their wives, or what time of day it is. Sometimes we feel that if we came back the next morning we might get a different set of answers.

Perhaps it isn't as bad as that. But even if we did know what these people were thinking, we still would not know what all the people were thinking. And the disturbing thing is that even within the limited group we had spoken to, there was no uniformity or unanimity—not even 99 per cent worth. You can make some generalizations, of course: you know that the people on the West Coast are perhaps more worried about the war against Japan than the war against Germany, that the people on the East Coast tend to reverse the order, and that the people in the Middle West seem to be somewhat less worried about either. But even these generalizations are too sketchy. How, then, can we say, for example, that 99 per cent plus of the people are opposed to the President's policy on lend-lease, or on post-war commitments, or on American-British-Russian relations?

This does not mean that trips around the country are useless for anyone anxious to obtain some honest impressions about a people at war. You may not be able to take an X-ray of the nation, but you can feel something of its pulse. In city after city you can feel the throbbing, pounding vibrations of the war machine. You step out of a plane at the Buffalo airport and see the blue-white lights of an aircraft plant stretching so far and so high it seems to fill the world. Silhouetted against the plant are row upon row of warplanes impatient to try out their wings. In Tulsa, Oklahoma, they take you through a new bomber assembly plant a mile long and a quarter-of-a-mile wide; you see freight cars lumber into one end and finished planes rolling out the other. Near Houston, Texas, you visit the miracle catalytic cracking plant that turns out high octaine aviation fuel in such quantities that the Axis is rapidly losing the war in the air largely because of it. You are lucky enough to be taken through the "cat plant." It is a fantastic pattern of iron and steel flung against the sky. Up through the lacework of metal you climb up, up in a slow elevator. When you reach the top, you step out on a precarious platform and hold the rail for all you are worth—there is a pulsing beat that comes up through your feet and flows through you clear to your scalp. This is the fabulous coursing power that smashes and re-arranges the parts of a formula until it yields and does what is demanded of it. Outside Baltimore, you enter a magic land, seemingly endless, where big bellied bombers are almost the entire population. No matter how many times you see it, you are certain that the entire phenomenon is a dream, that nothing on earth could actually look like that or be made to look like that. On the rails, mile after mile of express freight goes roaring by, its cars carrying giant tanks—the while your own train humbly stands by to permit the war procession to pass.

This adds up to something. You get the feel of America hitting out. This is what the people are up to now. You'll have to forgive them if they haven't time to involve themselves in surveys or polls—even the scientific ones.

N. C.

Annulment

By Marion Canby

I SEE too far. Plain sight becomes involved
With vision that destroys the outward rind,
Piercing to ultimate vacuum behind,
Where longest beams of wisdom are resolved
Into full darkness—the stuff of life's dissolved,
Spilled out, and lost. I feel my wits go blind
When I desert the folkways of the mind
For the blank flare from which the suns evolved.
But I am haunted by smooth lunar rays
And by a streaming up the northern sky
That flickers on my soul: I keep my days
By will intact from glories cold and high;
Yet I have not been strong enough to bar
Life's cool annulment by the evening star.

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LETTERS TO THE EDITOR

Basic English

SIR: There has been a great deal of discussion lately of Basic English as an international language, but nowhere have I seen any mention of two of the chief obstacles to its adoption, namely pronunciation and spelling. We have only ourselves to thank if we continue to bear the burden of an archaic and utterly illogical spelling, but to ask the millions of people who speak languages other than English to accept Basic English in such an unscientific and laughable written form, is an insult to their intelligence.

Before we can consider some form of English as an international language, we must agree on a definite sound for each vowel and consonant, and the words must be spelled accordingly. Such a language, incidentally, would be of help in traveling in England itself, where the inhabitants of one county have difficulty in understanding the speech of those in others.

It is high time that the whole question of phonetic spelling be reconsidered from our own standpoint as well. Or must we wait for a revolution to bring this about?

CHARLES T. TOWNSEND.

The First New Deal

SIR: In the year 1886, these words were published.—"I'm one of those who believe that a great *new deal* is destined to take place, and that it can't make things worse than they are already. I believe, in a word, in the action of the people for themselves." (My italics.) I wonder whether this may not be the first use of that phrase in its specific political sense? And I wonder if it is possible to imagine a more wildly improbable place to find it than the place where it actually occurs— which is in that early novel, "The Princess Casamassima," by, of all people, Henry James.

"CONSTANT READER."

Hillsdale, New York.

The Generous G. B. S.

SIR: I would like to support Cyril Clemens's remarks anent the "uncharacteristic" burst of generosity on the part of George Bernard Shaw in consenting to edit Harris's book for the latter's widow, by quoting a passage from Vincent Sheean's "Between the Thunder and the Sun:"

> On this recommendation I read the book, which was as scurrilous a production as was ever put forth about an eminent man during his own lifetime. The dates and facts were no doubt correct since Shaw put them in himself, but the "opinions and interpretations" were malevolent.—And why did Mr. Shaw permit the publication of this tawdry patchwork? Because Harris's widow was destitute.

"You said yourself, Pop, everyone's got at least *one* story in 'em!"

When Mr. Shaw came to live at Hindhead, Maslemere, Surrey, in the early 90s instead of hiring one maid, the requirement for his household, he hired two, bought each of them a bicycle, and every day one of the girls had the afternoon off to go bicycle riding for her health. This was a very unusual way to treat "servants" in those days. One day to avoid a collision with a wild rider Shaw turned his machine into a stone wall which resulted in a broken leg. Generosity is by no means uncharacteristic of Mr. Bernard Shaw.

ROBERT BARTON.

Hamden, Conn.

Even If It Is a Plug . . .

SIR: Has there ever been a conclusive discussion as to the oldest bookstore in America? Certainly I know of no one better than yourself to consult as to whether my own store, The Cole Shop, Williamsburg, Virginia, has a proper claim to such distinction.

Having a fair knowledge of Boston, New York, and Philadelphia, and having consulted persons who are very familiar with Charleston, St. Augustine, and New Orleans, I believe my store to be the oldest in the country unless in some other small country town there may now be operating a store that was established prior to 1756.

How long this can justly be considered a bookstore is in doubt. The first definite reference to it as such is contained in a letter from Prof. De La Pena who had come to teach modern languages at the College of William and Mary in Virginia; this was in the fall of 1827. He says: "I reached the Post Office (which was then in the Cole Shop) which stands in the Center of Main St. It is one of the Curiosities of this Place. . . . It is a Book Seller's Store in which you will find Hams and French Brandy; it is an Apothecary's Shop in which you can provide yourself with black silk Stockings and shell Oysters; it is a Post Office in which you may have Glisters and chewing Tobacco & in a Word it is a Museum of Natural History in which we meet every Afternoon to dispute about the Presidential Election, and about the Quality of Irish Potatoes."

The distinction is marked between that period, 116 years ago, when bookstores carried drugs, and the present, when drugstores carry books. More picturesque is the discussion group at the bookstore, reminiscent of the early days of the Old Corner Bookstore in Boston. But this Williamsburg group which, according to George Washington's diary, was even then fairly old, has continued in existence to the present day and still centers in the Cole Shop. It is in its third century of discussions of Presidential mistakes and the high cost of living.

Aside from my ignorance as to whether any other present bookstore was established one hundred and sixteen years ago, I am somewhat uncertain of my rating because I have so little evidence as to the relative trade importance through all these years of books, drugs, French brandy, et cetera. I am looking for enlightenment.

WILLIAM C. EWING.

Williamsburg, Va.

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TRADE Winds

THE ANNOUNCEMENT that Grace Moore is at work on an autobiography, which she has titled "You're Only Human Once" and which will be published by Doubleday in the Spring, sent me scurrying to the files for a copy of Michael Mok's priceless interview with the comely diva. It appeared in *The New York Post* of February 2, 1938, and has been preserved in many a collector's scrapbook.

"Let's talk about Grace Moore of the Metropolitan," says Miss Grace Moore. "I'm so tired of talking about my motion picture career. . . . I began at the Metropolitan as Mimi in 'La Boheme' on February 7, 1928."

"Before that, you were with Fred Stone, weren't you, Miss Moore?"

"No, you're wrong. I was with Raymond Hitchcock."

"That was in 'Hitchy-Koo'," wasn't it?"

"Goodness, you have an embarrassing memory. Yes, it was 'Hitchy-Koo.' But let's get back to the Metropolitan. Just now, I'm studying 'L'Amore dei Tre Re.' That means 'The Love of Three Kings.'

"Does it, Miss Moore?"

"Certainly. I'm also restudying 'Louise,' by Gustave Charpentier. He has promised to come over and hear me in it. I have a charming note from him 'Dépêche toi, chérie,' he says. That means 'Hurry, my dear.'"

"Thank you, Miss Moore."

At this point *The Post* photographer, who has been snoozing comfortably on one of the fauteuils (that means armchairs) in the living room of Miss Moore's suite at the Waldorf, wakes up.

"How about a picture?" he asks.

"Oh, goodness, nobody told me there were to be pictures," says Miss Moore. "I have no lipstick, no makeup, nothing. Oh well."

"Chéri!" she calls. "Chéri! Viens ici!"

From the adjoining room comes Valentin Parera, Miss Moore's husband.

"What is it?" Mr. Parera, who is a Spaniard, asks in plain English.

"Il te faut poser avec moi."

"O. K." says Mr. Parera, without a trace of accent. . . .

"I'm *so* tired of being photographed," says Miss Moore. "It reminds me too much of Hollywood. I'm so tired of my motion-picture career. I have done 'One Night of Love' three times under different names. The second time it was called 'I'll Take Romance,' and the third time 'When You're in Love'. . . . Unless they find something new and beautiful and exciting they ought to let me go. They should have enough respect for my contribution to the cinema to release me from my contract."

"What contribution do you mean, Miss Moore?"

"Surely you must know that I made the motion picture public opera-conscious! I'm the girl who took the high hat off grand opera."

"Where did you put it, Miss Moore?"

"Put it? What do you mean? Threw it away, of course. As a result of what I did in those three pictures, the whole country went opera crazy. . . . Oh, it's such fun to come back to real opera. It's the psychology in opera that is so grand."

"The psychology, Miss Moore?"

"Yes, the psychology of the women, the characters of the heroines. Louise is my pet. I love her because she doesn't die. She is the spirit of Paris, the spirit of life, the personification of joie de vivre."

"Joy of living, Miss Moore?"

"That's right. That's what it means, joy of living. Did I tell you that I made my debut in 'Louise' at the Opéra Comique in Paris? Nellie Melba, Emma Calvé, Geraldine Farrar, and Mary Garden were in the audience."

"Were you scared, Miss Moore?"

"Not at all. I had no experience, but Garden had also done it without experience. 'Louise' is not a question of experience. It is a question of *esprit*. . ."

"Was that long ago, Miss Moore?"

"Eleven years. I care nothing about this matter of age. In Hollywood, they say a woman mustn't go beyond thirty. Nonsense! The years bring maturity, I always say. . . . I don't want to stay sixteen. I've spent so much of my time in Europe that I have the European attitude toward such things. In Europe they think that the older a woman gets, the more interesting she becomes. I get more venturesome with the years. I'm an adventuress."

"Are you, Miss Moore?"

"Definitely. I always have the urge to do new things. I have had four careers—musical comedy, grand opera, motion pictures, and radio. All those scattered years must be put together in one great melody of artistic achievement."

"How will you do that, Miss Moore?"

"I don't know. Just now I am burning again with ambition for my operatic career. It's like a fire, here, inside me. In the fall I—Oh, must you be going?"

Well, here it is five years later, Miss Moore is embarked on a fifth career as an author, Mike Mok, after a spell of press-agenting for Billy Rose, is writing a book of his own called "Show Town," and in Europe they've stopped worrying about how interesting a woman can become. They want to know if she can work a machine or help kick the parasites out. N'est-ce pas? . . . .

PAUL GALLICO, toughest oarsman who ever stroked a Columbia crew, has embarked on a lecture tour. His subject: "Women—and How to Improve Them!" Gallico's next book will be a story of the Matériel Command based at Wright Field, in Dayton, Ohio. . . . Sterling North authored a play a few years ago, was dissatisfied with his script, destroyed it. He saved the title, however: "So to Bedlam," and presented it to Margaret Lyon when she showed him the manuscript of her expert and crackling story of the advertising business. It's a Bobbs-Merrill publication. . . . Paul Pearlman, astute Washington bookseller, had a set of art books on his hands that he couldn't sell. One morning he put it in his show case with a sign, "Was $12.95; now $30!" A customer came in and said "I see you've reduced those art books up to $30!" Then he bought them. . . . Channing Pollock recalls an interview he had with Mark Twain, way back in 1902. Twain had wanted to take his wife to see Sarah Bernhardt, but when the good lady heard that balcony tickets were three dollars apiece, she raised the roof. "And you're the man," she reproached him, "who told me that you couldn't afford to raise our poor maids three dollars a month! You take that six dollars right out to the kitchen and give it to them!" Twain sheepishly did her bidding. The maids added four dollars of their own to the six he had given them, and went to see Sarah Bernhardt—in the orchestra. . . .

APPLETON-CENTURY have just published the first new Joseph C. Lincoln novel in three years. It's called "The Bradshaws of Harniss," and—surprise! surprise!—it's laid in Cape Cod. . . . The Columbia University Press is celebrating its fiftieth anniversary. . . . Joseph A. Brandt, who has been head of both the Princeton and University of Oklahoma Presses, is now leaving the presidency of Oklahoma University to become director of the University of Chicago Press. . . . An author submitted a novel to the Vanguard Press with a list of demands that included "collection of her royalties in the event that the book was pirated in Germany." I hope Vanguard found the proper place for

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"Would you mind holding my *Saturday Review* while I go in? I've been in there three times today and they've made me pay for it each time."

the manuscript. . . . Just before his death, Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," penned a melodrama based on the life of James Gordon Bennett. A. H. Woods says he will produce it. . . . Twentieth Century-Fox has acquired the film rights to the life story of O. Henry. . . . Sign in a cafeteria window across the street from the Dodd, Mead offices: "We cook as good as your wife and our waitresses are prettier!" . . . Stanley Rinehart discovered the following "ad" in a Farm Journal:

SHORT OF HELP—WITH HOGS TO RASSLE?

It's easy to vaccinate, medicate, ring or castrate, if you use "Dr. Rinehart's Handy Hog Holder." Enables one man to do nearly all hog chores. Thousands save time and trouble on large herds and small. Only $1.50 postpaid; money refunded if not satisfied.

Stanley assures "Trade Winds" that the ingenious doctor is no relative, but offers to throw the doors of the ancestral mansion open to him if he can find a way to adapt his device to skittish authors. . . .

BILL WALLING, vice president of the prominent printing house of Rogers-Kellogg-Stillson, Inc., has been commissioned a major in the Army Air Force, and is headed for active duty overseas. His partner, Ted Mortimer, will carry on in his absence, but will miss him sorely on the golf links. Bill is the only man who ever took nine putts on a single green in a memorable publishers' tournament. . . . A friend of Walling, commissioned at the same time that he was, received a wire from the medical board several days later. "Regret to inform you," it read, "that tests show you have tuberculosis and heart trouble." An hour later another wire came, saying "Please disregard last wire. Your record confused with that of another candidate." The relieved officer wired back "Sorry, but your correction came too late. I committed suicide forty minutes ago!" . . . Good news from Harcourt, Brace: James Thurber's first collection of drawings in ten years, "Men, Women, and Dogs," is ready for distribution. And Farrar and Rinehart are coming up with a new George Price album. A statistician might figure out some day just how many soul-satisfying books have been pasted up from the files of *The New Yorker* magazine! . . . Thurber has been threatening for some time to write a play about the zanies who compose *The New Yorker* staff. It is a project pregnant with possibilities. Suggested for the role of Harold Ross: Mickey Rooney. . . . Duke University Press inserted an ad in *The Times* for its "Judicial Folklore in England Illustrated by the Cucking-Stool." An alert soul in the composing room corrected the copy to read "Ducking," fortunately decided to have a last-minute look at the dictionary. "Cuck: a verb: to punish, as by the cucking-stool." . . . The things a columnist picks up!

BENNETT CERF.

Junior Books 1943

☐ THE NEW PET

Written and illustrated by *Marjorie Flack.* Baby Timothy was so new he couldn't even hold up his head, and Dick and Judy wanted Mother to take him back and get a puppy instead. But they soon changed their minds! By the author of the ANGUS books. *Ages 4 to 8.* $1.50

☐ DON'T COUNT YOUR CHICKS

In four-color lithographs by *Ingri* and *Edgar Parin d'Aulaire.* There was an old woman who counted her chickens before they were hatched — and all the fun of living in the country with cats and dogs, cows and pigs and chickens, is in these famous artists' new picture book about that old woman, told with a laughing warmth and with a background that make it a modern American folk tale. *Up to 9.* $2.50

☐ SOLDIERS, SAILORS, FLIERS & MARINES

Mary Elting and *Robert Weaver.* Illustrated by *Jeanne Bendick.* Every question young readers are asking about the armed forces is answered in 96 pages of amusing text and three-color pictures. Lives of soldiers, sailors, fliers, marines, the coast guard, and the merchant marine are described in accurate and colorful detail. *Up to 10.* $2.00

☐ VALIANT COMRADES

Ruth Adams Knight. A timely story of the war dogs of World War II., of Larry who helped train them, and of his beloved collie Count. From Texas to a camouflaged island in the Pacific, Larry's work in Dogs for Defense mounts to an exciting climax. *High School Age.* $2.00

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The American Navy in War and Peace

AMERICA'S NAVY IN WORLD WAR II. By Gilbert Cant. New York: John Day. 1943. 432 *pp.* $3.75.

THE UNITED STATES NAVY. A HISTORY. By Carroll Storrs Alden and Allan Westcott. Philadelphia: J. B. Lippincott Co. 1943. 452 pp. $5.50.

THE NAVY READER. Edited by Lieutenant William H. Fetridge, USNR. New York: Bobbs-Merrill Co. 1943. 443 *pp.* $3.75.

Reviewed by
ROBERT GREENHALGH ALBION

THREE general books dealing with the United States Navy have appeared during the past few months, in addition to the ever-increasing crop of accounts of individual men and ships. One of the three tells the story of this war; another gives the whole history of the Navy from the beginning; and the third is an anthology of contemporary miscellaneous history and description.

The most distinctive contribution of the three is Gilbert Cant's account of the performance of the Navy in the war, up to the end of 1942. Mr. Cant, war editor of the *New York Post,* had already produced a masterpiece in his "War at Sea," dealing with the achievements of the belligerent navies in the earlier years of the war. His second volume is likewise an excellent combination of narrative, description, and analysis. It is by far the most serviceable and valuable account of our Navy's activities during the first year after Pearl Harbor. The time will come, after the fighting has stopped, when fuller accounts will be available, such as the projected volume of Lieutenant Commander Samuel E. Morison, Historian of Naval Operations. For the time being, however, anyone who wants the story will find it best told by Mr. Cant.

In view of the Navy's guarding of many operational details, it is remarkable how comprehensive a story Mr. Cant has been able to tell. He roundly damns the policy of withholding so much information, but any such diatribes might be offset by reading Captain Semmes's account of the valuable information concerning ship movements which he learned from the New York newspapers found aboard the vessels which his *Alabama* was about to destroy in the Civil War.

The Cant account not only gives clear and graphic accounts of the fighting, all the way from the attack on the *Greer* near Iceland, to the Battle of Guadalcanal, but it also explains ably just "how things worked" in the case of submarine warfare and much else. The opening chapters touch briefly but vigorously on the idea that "battles can be lost on Constitution Avenue just as easily as they can be lost in the Pacific," though they do not give adequate recognition to the constant effort to improve that situation.

The Alden and Westcott volume is written by the former head of the Department of English, History, and Government at the Naval Academy, and the present senior professor of that department. Less detailed than Captain Dudley W. Knox's volume and less lively than Fletcher Pratt's, it gives the general reader a clear, concise general picture of our naval story since 1775; it should also prove useful as a textbook on the subject. Like the Cant volume, it carries the story through 1942, but in only about one-seventh the number of pages.

The Fetridge volume is the least substantial of the three. Its chief merit lies in making available some scattered periodical articles which might otherwise have escaped attention. Altogether, they cover the subject comprehensively, but there is much overlapping and repetition. The selection, moreover, was not as discriminating as it might have been. There are a few excellent articles, particularly Lieutenant Lawrence Thompson's splendid account of the anti-submarine methods of the Eastern Sea Frontier, but one also runs into considerable trash. Seldom have so many errors been concentrated into so few words, as in the mishandling of Winston Churchill's famous statement at the start of one article, "It was said of Admiral Beatty, commander-in-chief of the British fleet at Jutland in 1917, that he was 'the only man in the world who could win or lose the war in an afternoon.'"! Altogether one's time would be much better spent with either of the other two books.

"Passionately absorbing"
—N. Y. Herald-Tribune

Indigo

By
CHRISTINE WESTON

"One of the finest novels I have read in years in any language."—
Louis Bromfield, N. Y. Herald Tribune

A Literary Guild Selection $2.50
at bookstores SCRIBNERS

The "Little People" of the War

EUROPE'S CHILDREN. By Therese Bonney. New York: [Random House, distributors.] 1943. $3.

Reviewed by MABEL S. ULRICH

MISS BONNEY'S photographs of "the little people" of the war have an almost unbearable poignancy, but none are so tragically sad as these now presented in book form of the child victims of the wars in Finland, Spain, and France. No plea for help could be more eloquent, no argument more convincing than if this horror is permitted to happen again the world will have proved itself not worth the saving.

Miss Bonney's life has been a thrilling one. She has received degrees and honors from several European institutions and has contributed articles and photographs that have spread her fame through newspapers and magazines in dozens of cities here and abroad. But her outstanding accomplishment has been in the magnificent photographic records she has made of the wars in Finland, Spain, and Occupied France. All prove her to be unique as a reporter, artist, and profound humanitarian. In this present volume there are sixty-odd full-page photographs, each with a brief comment. Of it Miss Bonney says: "This is the tale, not of one, but of too many European countries, the story of an eye-witness . . . visual testimony . . . not words . . . not propaganda . . . reality. There are no staged pictures . . . no misleading captions. This is the truth for which I vouch."

Photographers, amateur and professional alike, will be thrilled by Miss Bonney's art. But every American should see this book even though it break his heart. It will not only bring home to him the diabolical nature of war in terms of little children, but it will surely convince him that he must bend every effort every day to see that a peace is assured that will stamp out forever the hideous child-devouring perversion that is only one part of modern war.

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Sanford's Variorum

THE PEOPLE FROM HEAVEN. By John Sanford. New York: Harcourt, Brace & Co. 1943. 232 *pp.* $2.50.

Reviewed by PHILIP VAN DOREN STERN

IT IS good to see that the novel as an art form has not frozen into a hard and rigid pattern; experimentation still goes on, although less commonly than it did some years ago; and a few authors, at least, are actively engaged in trying out new techniques. John Sanford, whose work has always been experimental, in this, his fourth novel, shows a marked advance in handling his material. As before, his characters are either "good guys" or mean, vicious scoundrels with no shades of gradation between, and he never devotes enough time or consideration to any one character to realize it fully. But he is chiefly concerned with people as they act and counteract on one another in groups, and above all, he is concerned with form as much as with subject matter. Through all his work, violence runs like a full, rich-coursing stream of hot, angry blood.

A colored woman, the first the little Adirondack village has ever seen, comes to Warrensburg. Her arrival sets off long-smoldering passions, as those who seek to defend and shelter her are opposed by those who want to drive her out. The church, the school, the medical profession, and the two stores that represent trade in the town all become involved. Much happens and happens quickly, once the powder-train of hatred is ignited. In a scene in the local schoolhouse—a scene which is far and away the most brilliant in the book—even the children are dragged into their elders' quarrel.

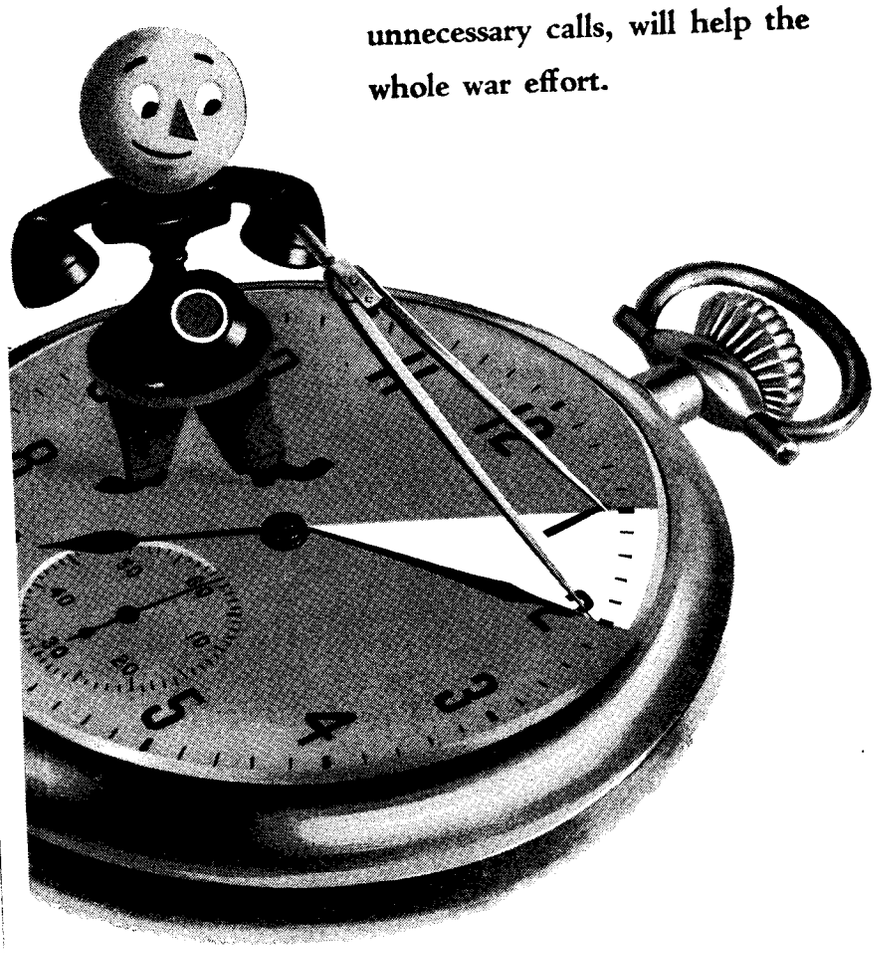
And then, interpolated between chapters, are a number of free-verse passages giving the historical background of the issues on which the novel is based. Columbus, the Indians, the first arrival of the Negroes in America, the escape of a fugitive slave, and many other historical interludes are introduced. In this reviewer's opinion, the book would have been tighter and better without them, but he also believes that an author who wants to experiment should be given a free hand—even though he fails to bring off successfully what he attempts to do.

The writing of both the prose and the free verse is uneven, varying widely in its effectiveness, but the story is nevertheless kept moving forward to its inevitable climax when the long-persecuted Negress takes matters into her own hands. Grotesque at times, and not always clear, this novel possesses great power.

PLEASE LIMIT YOUR CALL TO FIVE MINUTES

When a Long Distance circuit is crowded the operator will say: "Please limit your call to five minutes."

Observing this time limit on essential calls, and avoiding all unnecessary calls, will help the whole war effort.



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MISS SILVER
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By PATRICIA WENTWORTH

Author of The Chinese Shawl

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The Phoenix Nest

I'M pleased that *Saturday Night, The Canadian Illustrated Weekly,* picked up my remarks on the Canadian poet, E. J. Pratt, but I jibbed a little at the head they gave the excerpt, "Kind Words from Abroad." I know that most Americans don't feel that they live "abroad" so far as Canada is concerned. We feel lots nearer than that. The *Illustrated* is published in Toronto. I hear that Dr. Pratt may be coming to the United States on a brief lecture tour among several Eastern American colleges, and expects to be at Cornell on November 21 and 22 and at Smith on November 29. He is lecturing primarily on "Brebeouf and His Brethren." Catholic audiences should certainly be interested in his remarkable poem on the Jesuit martyrs of Canada. How about those in New York? *Verbum sap.*

I am delighted to print the following long and interesting letter from that old friend and contrib of the *Nest,* Earle Walbridge. With respect to something he quotes here, I should like to think of the *Nest* as working occasionally for a better world after the war; indeed, I have been sort of plugging in that direction!

Not that it invalidates your Kipling thesis, but you may recall that it was Kipling's mother who was responsible for that famous verse you quoted. His autobiography, "Something of Myself," states:

"I had been at work on the rough of a set of verses called later 'The English Flag' and had boggled at a line which had to be a key-line but persisted in going 'soft.' As was the custom between us, I asked into the air: 'What am I trying to get *at*?' Instantly the Mother, with her quick flutter of the hands: 'You're *trying* to say: 'What do they know of England who only England know?' "

Doubtless you have heard that every soldier in Lord Louis Mountbatten's Southeastern Asia Command is to wear the insigne of the Phoenix. But did you know (I didn't) that the Chinese have a Phoenix of their own, which has not been seen during the last twenty-odd centuries and will not be seen again until there is a revival of the Golden Age? I should not have thought that the "lovable but outrageously conceited Phoenix" (Doris Langley Moore's phrase) of E. Nesbit's "The Phoenix and the Carpet" would have tolerated any variety other than its own, the sole Arabian bird. "Jay Franklin" (John Franklin Carter) is another Phoenician, I was glad to find; *vide* his "The Rectory Family," as I do at least once a year.

I learned about Lord Louis from today's (Oct. 26) *Herald Tribune,* and I should like to quote further from their editorial:

"It need scarcely be pointed out that to those who knew either legend the Phoenix is a symbol of the better world that is to follow upon this era of hate and destruction, a symbol of victory succeeding defeat and humiliation, and, to each group with its particular hopes for the future, a symbol of particular ambitions to be realized, through however cruel an ordeal."

At the Authors' League series of talks engineered by Rudolf Kagey ("Kurt Steel") at New York University last spring, I heard Inez Haynes Irwin speak such wise and eloquent words concerning E. Nesbit's "Five Children" trio that I hastened to make her acquainted with "The House of Arden" and its sequel, "Harding's Luck," which it is Coward-McCann's clear duty to re-issue in an omnibus volume. For good measure I put in my copy of "Wings and the Child"; it rose to the surface of Fourth Avenue last summer (price twenty cents) and I won't after all be obliged to request you to bequeath your copy to me. To be precise, Mrs. Irwin hasn't read "Harding's Luck" just yet, but she will when I take it around to Eleventh Street with her "Angel Island" and Will Irwin's "The Picaroons" to be inscribed. The latter, a series of San Francisco Nights' Entertainments which Mr. Irwin wrote with Gelett Burgess forty years ago, could also easily stand reprinting. They first appeared in *Pearson's Magazine.* With their interlocking plots, they should also make a fine fantastic movie, in the Alfred Hitchcock mode.

On the same evening that Mrs. Irwin spoke, I heard Miss Marjorie Flack retort, in answer to an interpellation asking just where she ever

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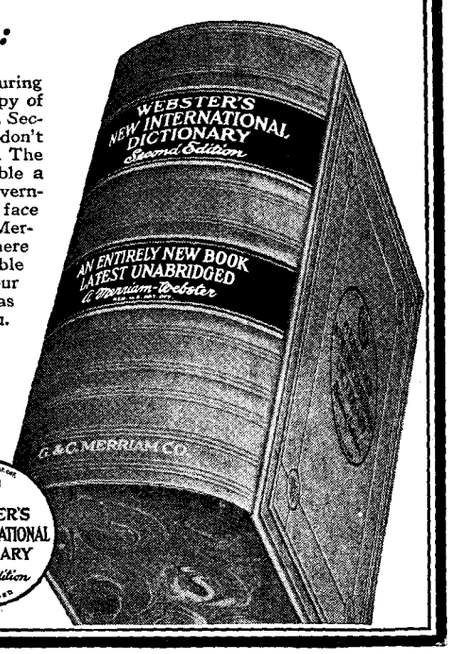

WEBSTER'S NEW INTERNATIONAL DICTIONARY Second Edition UNABRIDGED

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saw a mouse on roller skates, "I won't tell you!"

I certainly did not expect to find poetry in Louise Randall Pierson's "Roughly Speaking," but it's there, in the Dance of the Transcontinental Trucks and in the first night of Louise's infantile paralysis, when she lay shooting at the stars.

Daniel Homer Rich of Maplewood, New Jersey, speaks here in behalf of an organization of his own devising, the "Unpublished Authors Union." I have had to condense his contribution slightly. It is called

REJECTION SLIP

Check-off Form, Urged by the UAU, in Place of the Usual Mallarkey:
We here return your (story) (verse),
Assuring you we've often read much worse.

VERSE:

a Always avoid the obvious
If you would ride our modern Pegasus.
b Read all the poets first, for fear
You might be cribbing phrases there and here;
Then hitch your wagon to a star.
c These rhythms here are much too regular.
a Exchange your rhyme for assonance,
Or better, simply kick it in the pants.
e Sing, brother, sing, but not for long.
Our space is always limited for song.
f Fire off a stunning word-of-nine
Every so often in a quiet line.
s Leap gallantly from spot to spot
Whether you hope to make it or do not.
h Like Dryden's Shadwell, deviate into sense
Once in a while, and as a consequence
The [illegible]r soon will be agog

Fraser Young's Literary Crypt: No. 21

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. The solution to Crypt No. 21 will be found in the next issue.

KS DSGSAO XTBCRAM,
EMFLXDVGM, TAH ODSTXESDM,
NSXTCGS OESM ETDR CG, ALO
NSXTCGS OESM TDS CAODCS.
—ZLEA DCGWVA.

Answer to Literary Crypt No. 20

KNOWLEDGE AND HUMAN POWER ARE SYNONYMOUS, SINCE THE IGNORANCE OF THE CAUSE FRUSTRATES THE EFFECT.
FRANCIS BACON—
"NOVUM ORGANUM."

RANDOM HOUSE HEADLINERS

See What I Mean?
BY LEWIS BROWNE
➡A violent story about the sort of American Quislings nailed by name in *Under Cover*. N. Y. TIMES BOOK REVIEW: "A stinging novel of an American Hitler and his crew of 'specialists' . . . illumined with humor and wisdom." *$2.50*

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To find your darker meanings
in the fog.

STORY:

a Your dialog is not too good;
It seems to need more aging in
the wood.
b No tragedies. How can you hope
To top the daytime miseries of
soap?
c Your narrative is old-time stuff;
It has some novelty, but not
enough.
d The whipped-up climax is a
snare
That simply tears the office
reader's hair.
e Get out your candid camera
(lad), (lady),
Pencil and steno pad; your note-
book ready.
Report the scene *verbatim*,
crackpot,
If you would hit the editorial
jackpot!

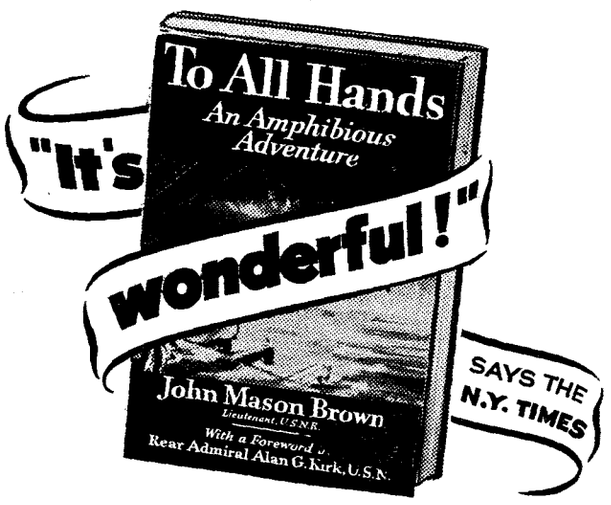
I thank Mrs. Albert K. Mealey of Oilfields, California, for sending me "Dadwink: The Poems of a Little Girl," by Alona Mealey. She was the young poet who, after her first day of school, remarked to her parent, "Oh mother, I was nervous as a feather!" At three years and eight months she produced the following:

FOG-WEBS

Over hill and night
The fog-webs sleep—
They are little white ducks
In a pool of grass.

The only thing to do with such young talents is let them develop and pray to Apollo that they don't get self-conscious.

WILLIAM ROSE BENÉT.



"... the kind of book that makes a reviewer sound off like a publisher — all steamheated and hyperbolic and puffing with enthusiasm. It will confirm your faith and quicken your pulse and take you on what may well be the most exciting invasion you'll ever attend."
— Philip Hamburger, *N. Y. Times Book Review*

"An unusual book in the full sense of the word ... decidedly a new kind of war book; it needs to be read on all accounts, for it is vivid and thoughtful, and reveals yet another side of the tremendous enterprise in which we are engaged."
— Lincoln Colcord, *N. Y. Herald Tribune*

"A peculiarly realistic reconstruction of the emotions of a great experience ... which mounts with excitement." — Henry Seidel Canby, *Book-of-the-Month Club News*

TO ALL HANDS

By Lt. John Mason Brown

U. S. N. R.

A blow-by-blow account of the U. S. Atlantic Amphibious Forces in action, as announced from the bridge of a flagship to the men below deck. Foreword by Rear Admiral Alan G. Kirk, U.S.N. 88 Illus. $2.75

WHITTLESEY HOUSE

In Drypoint

ALL THE YEAR ROUND. By Robert M. Coates. New York: Harcourt, Brace & Co. 1943. 271 pp. $2.50.

Reviewed by PHIL STONG

THESE sketches from *The New Yorker, Esquire,* and other periodicals show off Mr. Coates's trenchant, economical style to good advantage; unfortunately, the author's economy extends to plot, so that for the most part the stories are merely episodes, or at most, anecdotes. It seems a pity to waste such excellent writing on virtually no narrative at all.

It is unfair criticism, in a way, to put a story in a line, for Hamlet is merely a play about a man who can't make up his mind to kill his father's murderer, but most of the stories in this book lend themselves too easily to such reduction:

A man gets drunk because his wife is going to divorce him.

Neighbors fail to hear from a recluse for two days so they decide he is dead, and he is.

A lady whose husband is about to divorce her tries to tell her troubles to a bartender who is unresponsive.

And so on—these stories make the reader feel like asking, "Well? What happened?"

There are, however, a number of rounded sketches, and in these the author's drypoint style is most effective. "One Night At Coney" is the story of a helpless homosexual who is mobbed by some equally perverted little sadists. "Meet God with Pride" is a fine, terse tragedy about the difficulties of committing suicide with dignity.

These examples will indicate sufficiently that Mr. Coates is not a writer to be read in church, but his good stories are very good.

ANSWERS TO LITERARY QUIZ

1. "Silas Marner," by George Eliot.
2. Scarlett O'Hara, in "Gone With the Wind," by Margaret Mitchell.
3. Becky Sharp, in "Vanity Fair," by Thackeray.
4. Auguste Dupin, in "The Purloined Letter," by Poe.
5. Sherlock Holmes, in "The Adventure of the Six Napoleons," by Conan Doyle.
6. Tom Canty, in "The Prince and the Pauper," by Mark Twain.
7. Isabella, in "The Pot of Basil," by Keats.
8. Captain Elisha Jorham, in "Anthony Adverse," by Hervey Allen.
9. Psmith, in "Leave It to Psmith," by P. G. Wodehouse.
10. Rosanna Spearman, in "The Moonstone," by Wilkie Collins.

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The Crostics Club

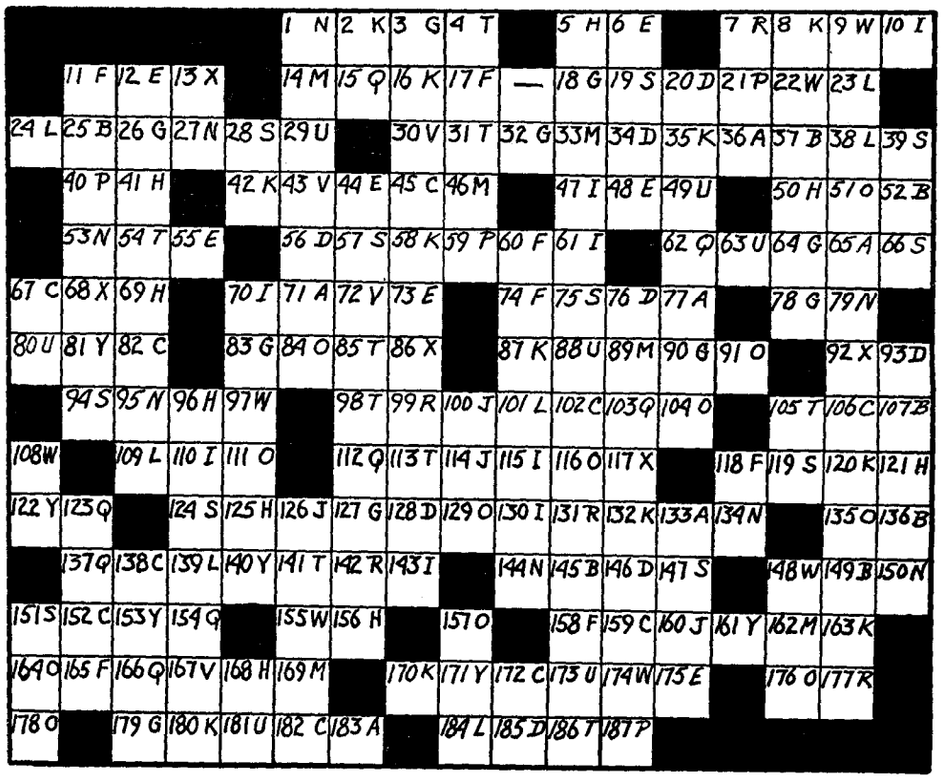
WHEN the Army and Navy lifted the dim-out ban in New York City our colorful Mayor, in commenting on the undiscriminating critics who had held him responsible for regulations, is reported as having said: "I hope that some very nepionic-minded people who criticized me before will understand that now." *Nepionic,* scarcely discernible, coming as it does after rows of *neph* words, is a zoölogical term: very young; post-embryonal; larval;—said of a stage of development next succeeding the embryonic one. I wonder whether the Mayor coined it. A queer combination with *minded,* is it not?

Speaking of the consciousness of word derivation one develops from years of dictionary usage, I was amused the other day to note for the first time the association between Io, the beloved of Zeus who so roused Hera's jealousy, and Io, the first and innermost satellite of Jupiter, discovered by Galileo. What humorist named that satellite? And, if you are not familiar with that myth, read it, for it is as fascinating as any in Greek lore.

One of the funniest letters I have ever received from a DCer has come from Carl Czermak, West Orange, N. J. It is illustrated by pen and ink sketches in color of his Goomie Gimps. Bent over a DC in the *SRL* says one to the other; "What is a DC?" To which the puzzler replies: "Something that makes you twice as mad as something else." And their creator goes on to explain that he is sending me his Goomie Gimps in return for the pleasure our DCs give him although through lack of time available he is never able to solve one. (I hope C.C. will reap his reward in heaven and meanwhile we must find a way of exposing his Goomie Gimps to an audience.)

A second report from Joseph P. Grandfield, 495 Main Street, Glastony, Conn., has just arrived. Of the non-reference-book-users, Queen-of-the-Month is Mrs. Hilda Stice with an average time of forty-four minutes on nine DCs. Mrs. Miriam Shipley has a running average of forty-five minutes, and Elizabeth Toms, a running average of sixty minutes. King-of-the-Month is Gordon Winslow Smith with an average time of fifty-one minutes on eleven DCs. With reference books, Queen is Etna Kelley with a running average on nine DCs of two hours and forty minutes. "The men who use reference books have stage fright and do not send in their results consistently. This is not a contest and the spirit of the results shows that. Though the list of time-keepers is small I think it's impressive particularly because of the faithfulness with which the scores are kept." Would you be interested in just the names of those who send them in?

E. S. K.



Double-Crostics: No. 503

By ELIZABETH S. KINGSLEY

DIRECTIONS

To solve this puzzle you must guess twenty-five words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (1940 edition).

The solution of last week's *Double Crostic* will be found on page 7 of this issue.

DEFINITIONS

A. Equatorial Current from Fiji Islands to New Guinea.

B. Of the class of the earthworm.

C. To press or weigh upon (3 wds.)

D. Imitative of a bullet's sound in the air (comp.)

E. Dutch natural philosopher (1629-95).

F. Twisted violently (the body).

G. Compassed by effort.

H. That which gives strength and energy.

I. A course of action involving a change of policy (Diplomacy) (Fr.)

J. The genus containing the domestic sheep and many wild ones.

K. Devoted to alms or charity.

L. Spotted; blotched.

M. Vigorous or effectual operation.

N. Hubbub; rumpus (colloq.)

O. Italian astronomer (1835-1910) (Martian Canals).

P. Leather flask for oils (Gr. Archaeolg.)

Q. Deliberative body of highest orders used by the King (Fr. Hist.)

R. So. Carolina poet and editor (1830-86).

S. Oppressed; overbalanced.

T. The rules governing the rights of belligerents (3 wds.)

U. Undetermined (Latin phrase).

V. A hamlet.

W. Heeds; listens to.

X. River in France flowing into the Seine.

Y. To render, as a bill (2 wds.)

WORDS

A. 77 71 65 183 133 36

B. 25 136 107 149 37 145 52

C. 138 67 106 102 82 152 172 182 159 45

D. 128 185 56 93 20 76 34 148

E. 12 44 6 175 73 48 55

F. 158 165 60 11 118 17 74

G. 3 78 83 32 26 64 127 179 18 90

H. 168 125 41 69 5 96 156 50 121

I. 143 115 70 47 10 61 110 130

J. 160 114 100 126

K. 2 170 35 8 87 58 16 42 163 180 132 120

L. 24 38 109 101 184 139 23

M. 169 89 162 14 46 33

N. 150 79 144 27 1 134 95 53

O. 91 164 84 176 157 129 178 104 111 51 116 135

P. 40 59 21 187

Q. 123 15 154 166 137 112 103 62

R. 99 131 7 177 142

S. 119 151 28 57 39 75 19 94 66 147 124

T. 31 54 105 141 113 186 98 85 4

U. 175 29 49 63 181 88 80

V. 167 43 72 30

W. 9 108 155 22 174 97 148

X. 117 92 86 68 13

Y. 110 122 153 161 171 81

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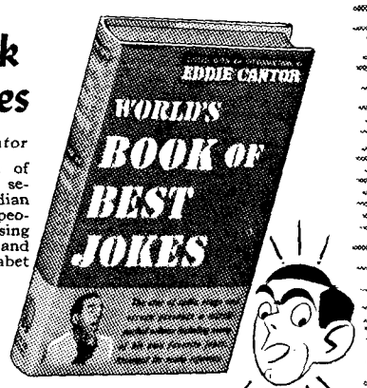

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GENTLEMAN, interested in literature, opera, music, and some sports, widely travelled, widely read, and, in spite of today's difficulties, still cheerful, seeks feminine correspondence. Box 831-H.

THE MAN OF BOX 738-H, unable to answer all letters, personally thanks his correspondents.

MIDDLEWESTERNER desires diverting correspondence from damsel in distress. Box 832-H.

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SRL BOOKS FOR YOUNG

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Editorial

LOOKING over the books for children and for young people in this particular year of our history is a heartening experience. In spite of war economy and losses from trained staffs, the American publishers have made this year an unusually rich one. There is no tribute too great to pay the editors of children's books, who have met their problems with good judgment, vision, and courage, and solved them with infinite patience to detail.

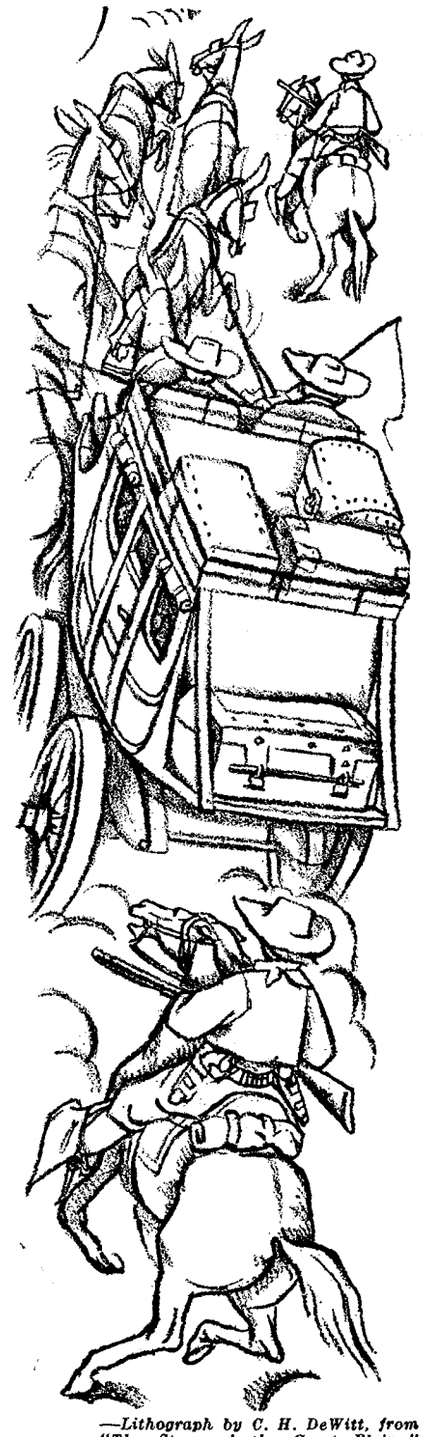
Picture books are probably the weakest group—which is natural when we think of the difficulties in color printing and with paper. Stories for both the younger children and the older boys and girls are stronger, more sincere, more truly *interesting* than they have been in many years. Perhaps this is because the editors, faced with the necessity of shortening their lists, read more carefully and selected more wisely.

There are still too many stories written because there is a demand for that particular subject, too many biographies that need more time for the assimilation of background and the facts of history, too many trivial little books about domestic pets, too many illustrations that do not illustrate.

On the whole, however, the year 1943 will go down in the history of children's books as a good year. It will be remembered not because it was a war year but because a great novelist turned from her grown-up audience and wrote a stunning story for boys and girls; because the author of a famous adult biography found in her background-material incentive for a book about a boy that makes the American Revolution as timely and important as the war today; because writers from other countries or from little known parts of our own country wrote honestly, carefully, vividly of things that happened—or that might have happened.

The most difficult list to make was the one called Background of War. Everyone who knows books and boys and girls knows that the feeling that children have about the war is measured by their desire to be a part of its effort—and its accomplishment. Even the little children show this. It is shown in their alert obedience to the air-raid drills, their desire to see pictures, sing songs, read books that dramatize the war. In the older ones, especially in the boys, it is shown in their unending demand for books that tell facts, that give them clearly and accurately the things that they want to know about the men who are fighting and the tools that they are fighting with. It is not easy to decide how much they shall learn from books about the terrors of air bombardment on civilians, the horror of atrocities. They are, after all, the soldiers and the statesmen of tomorrow. We can only weigh these things, read widely and intelligently, and select with all the judgment and experience that we command.

—MARY GOULD DAVIS,
Juvenile Book Editor, SRL.



—Lithograph by C. H. DeWitt, from "The Story of the Great Plains."

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Contributors

Joan Vatsek is a Hungarian who is now an American citizen. She has written a number of short stories, several of which have been taken from the magazine where they were originally published and included in books like "Best American Short Stories of 1940," "Modern English Readings," and a new collection to be published next year called "The Seas of God." Miss Vatsek lives in New York and is now assistant to the Supervisor of Storytelling in the New York Public Library.

Jacqueline Overton is nationally known for her research and judgment in relation to books for children and their illustrators. She is the author of a biography of Robert Louis Stevenson and of "Long Island's Story." Miss Overton is that rare thing, a born New Yorker. She is now director of the Robert Bacon Memorial Library for children at Westbury, Long Island.

Muriel Gilbert is also a nationally known children's librarian. Her comments are written out of a rich experience with books and boys and girls. An ex-president of the Children's Library Association, she now heads the work with children in the public library of Buffalo, New York.

Blanche Weber Shaffer is a Swiss. She spent her childhood in Egypt, where her father was a civil engineer working for the Egyptian Government. After her graduation from the University of Geneva, she had charge of one of the most comprehensive and interesting collections of children's books in the world. Sponsored by the International Bureau of Education, the collection represented some forty countries and was consulted widely by students, writers, artists, and typographers from almost every country. Mlle. Weber came to America in the Spring of 1940 and, the following autumn, was married to Leslie D. Shaffer. She lives now in Wallingford, Pennsylvania.

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Picture Books

MANY MOONS. By James Thurber. Illustrated by Louis Slobodkin. New York: Harcourt, Brace & Co. 1943. 48 *pp.* $2.

Reviewed by JOAN VATSEK

THE Princess Lenore "fell ill of a surfeit of raspberry tart and took to her bed." Being ill, what more natural than that she should want the moon? How the King, a lovable if harassed father, tries to obtain it from the Lord High Chamberlain, the Royal Wizard, and the Royal Mathematician in turn, and how the Jester brings it to the Princess is a fancy that will delight the more subtle child, although it may leave unimpressed and a trifle impatient those who like action in their stories. For this is definitely an "idea" story. The moon, Thurber intimates in his first story for children, is as far or as near as we believe it to be.

Written with aptness and felicity of phrase, the story has a very special quality of lightness. Louis Slobodkin has made beautiful and distinguished, as well as captivating, illustrations. It is a book as rewarding to look at as to read, and one which will charm elders as well as children.

THE TRAVELS OF CHING. Written and Illustrated by Robert Bright. New York: William R. Scott. 1943. 65 *pp.* $1.25.

CHING'S slanting eyes, his cheerful smile remain unchanged—although nobody wants him, although he is bought in a toy shop in China by a rich merchant only to be sent to a little girl in a New York penthouse who doesn't want him either! Ching's unvarying expression in each deft drawing shows throughout his travels a gay and confident faith that in the end he will be claimed by the right owner. She finally comes along in the person of a little girl who stares at him longingly as he sits in the window of a toyshop. He is hers and she is his—a conclusion that all the small boys and girls who like this book will be quite likely to find completely satisfying.

The text is simple and direct, the story easy to follow. And the illustrations have great charm and humor. Ching has personality. He will be loved as a favorite doll is loved by many children. J. V.

DON'T COUNT YOUR CHICKS. By Ingri and Edgar Parin d'Aulaire. New York: Doubleday, Doran & Co. 1943. 40 *pp.* $2.50.

EVERYONE has counted his chickens before they were hatched and that must be why this story with its rueful moral appears in the folktales of so many countries.

For this new presentation of it, Ingri and Edgar Parin d'Aulaire have taken the words of Hans Andersen's poem and made, on stone, the colorful, blandly humorous illustrations that reflect the country background of Scandinavia. The old woman stares out at us, solid-fleshed and naive. From the first page, we know that she will break her eggs in the end. But we follow her, step by step, on her journey to the fair to sell them. We follow her in her faith that she will make a fortune. And we go through with her disappointment and the rather comforting return to the farm—where, after all, she is quite content. J. V.

OSWALD'S PET DRAGON. By Carl Glick. Illustrated by Kurt Wiese. New York: Coward-McCann. 1943. 31 *pp.* $1.75.

THIS is the story of a dragon who appears, through Oswald's magic, in an apartment (with a back-yard garden) in Greenwich Village, New York. We are doubtful about Oswald's magic. He neither looks nor acts like a creature who controls the Black Arts. Perhaps the author intended this. In any case, Oswald as a character will probably faintly puzzle the children.

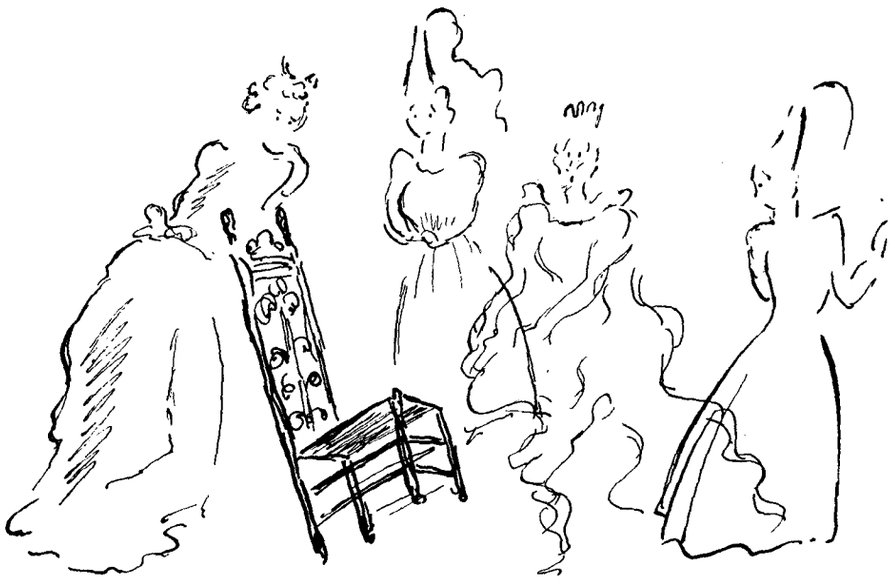
We have no doubts at all about the dragon. Kurt Wiese has seen to that. He appears, ridiculous and ingratiating, on almost every page. He is accommodating enough to make coffee for the family on the end of his nose. He has as many tricks as a well-trained dog. He completely wins over the local Irish policeman. And the six Chinese laundrymen (who remind us of The Five Chinese Brothers) are fascinated by him. In the end he becomes a piece of Chinese embroidery that hangs over the fireplace. "A very old piece. I brought it with me from China," says Mrs. Oswald.

What an end for a dragon! We think wistfully of the great dragons of legend and folklore and creative writing. Of the Griffin who stepped down from the façade of an English cathedral to be the loyal friend of a gentle and understanding minor canon. Of the Reluctant Dragon in the perfect ending of a perfect story when, gloriously drunk, supported on one side by St. George himself and on the other by one of the most admirable small boys in English literature, he goes off to his lair among the hills.

Children will laugh as they read this story, and they will love Kurt Wiese's pictures. But Oswald's dragon will not "live forever." M. G. D.

A CHILD'S GOOD NIGHT BOOK. By Margaret Wise Brown. With Color Lithographs by Jean Charlot. New York: William R. Scott. 1943. 25 *pp.* $1.

A LITTLE book that succeeds in its aim—to be a kind of lullaby in prose. It is meant to be read be-



—*Illustration by Louis Slobodkin, from "Many Moons."*

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fore bedtime to small children to make them feel sleepy and safe. The night comes, everything goes to sleep; the fish in the sea, the birds, the rabits, the sheep—"sleepy sheep." The repetition on each page is restful and effective. Finally we reach the "sleepy children" and a prayer—like a benediction.

Jean Charlot's illustrations are admirable. His softly rounded lines, his massive child figures that somehow succeed in expressing tenderness, his boldly stylized animals that suggest all the softness of fur and feather and wool—all express the mood of living creatures settling to rest.

J. V.

SAMMI'S ARMY. By Howard Cook. New York: Doubleday, Doran & Co. 1943. 32 *pp.* $2.

A large picture book, beautifully designed and printed in shades of brown, which tells of a little Mexican boy who led his farm animals against an invasion of Nazi sailors and completely routed them. The animals and Sammi are fascinating. The Nazis are rather horrible.

THE SAD FARM BELL. By Mary Owen. Pictures by Marjorie Grace. New York: Oxford University Press. 1943. 33 *pp.* $1.50.

Black and white drawings and a well constructed story tell of the farm bell that envied the usefulness of all other bells until a chance came for it to be the hero of the occasion.

HUMPTY DUMPTY AND OTHER MOTHER GOOSE SONGS. By H. A. Rey. New York: Harper & Brothers. 1943. 22 *pp.* $1.

A rather modernized version of the Mother Goose characters in a gay picture book with music.

AT OUR HOUSE. By John McCullough. Pictures by Roger Duvoisin. New York: William R. Scott. 1943. $1.25.

Drawings in black and white filled with the detail that children enjoy show what happens in our house from dawn to dark. A simple, clear text introduces the family.

BOBO THE BARRAGE BALLOON. By Margaret McConnell. Pictures by Tibor Gergely. New York: Lothrop, Lee & Shepard. 1943. 42 *pp.* $1.50.

Bobo guards a city on the Pacific Coast. The Japanese submarine comes and Bobo holds it and the scouting planes until help arrives.

—"A Cocochet," from a French children's book of 100 years ago. Courtesy, N. Y. Public Library.

THE HAPPY HIPPOPOTAMUS. By Anne Heyneman and Hugh Kappel. New York: Charles Scribner's Sons. 1943. 32 *pp.* $1.75.

In which we meet a very ingratiating little hippopotamus and her relations in the jungle. In full color.

I WANT TO FLY. Story By Anita Brenner. Pictures by Lucienne Bloch. New York: William R. Scott. 1943. 36 *pp.* $1.50.

The wish to fly and its fulfillment dramatized for very little boys and girls.

THE MIGHTY HUNTER. By Berta and Elmer Hader. New York: The Macmillan Co. 1943. 50 *pp.* $2.

A conventional interpretation of a little Indian boy in a short text and pictures in color and black and white.

THEIR FIRST IGLOO. By Barbara True and Marguerite Henry. Pictures by Gladys Rourke Blackwood. Chicago: Albert Whitman. 1943. 32 *pp.* $1.

A merry Eskimo family, a long journey, the Eskimo dogs, the Northern Lights. Pictures in blues and purples.

A SQUASH FOR THE FAIR. By Grace Paull. New York: Doubleday, Doran & Co. 1943. 25 *pp.* $1.50.

A short, realistic text, pictures in autumnal coloring that give the background of a country fair.

THE "ROUND AND ROUND" HORSE. Pictures by Reginald Marsh. Story by Jeremy Gury. New York: Henry Holt & Co. 1943. 46 *pp.* $1.50.

Spirited, exciting drawings of real horses, a small boy, and a "merry-go-round" horse, in black and white with flat color. A short text that hardly lives up to them.

PIERRE PIDGEON. By Lee Kingman. With Pictures by Arnold Edwin Bare. Boston: Houghton Mifflin Co. 1943. 45 *pp.* $2.

A large picture book in three colors that tells of Pierre in the Gaspe country, of how he earned a dollar to buy "a boat in a bottle."

PUPPIES FOR KEEPS. By Dorothy Lathrop. New York: The Macmillan Co. 1943. 38 *pp.* $2.

"The birth and early life" of four enchanting Pekinese puppies. The pictures are in sepia with a touch of pink.

TWENTY LITTLE PETS FROM EVERYWHERE. By Raymond L. Ditmars. Illustrated by Helen Carter. New York: Julian Messner. 1943. 26 *pp.* $2.

A fine text and beautifully designed drawings in color introduce twenty little animals that will be strangers to most children.

THE A. B. C. ANIMAL BOOK. By By Arthur G. Murphy. New York: Coward-McCann. 1943. 42 *pp.* $1.50.

Black and white drawings of animals that one would find in the country or, perhaps, in a city zoo. Initial letters in red.

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Folk and Fanciful Tales

BEYOND THE CLAPPING MOUNTAINS. By Charles E. Gilham. Illustrations by Chanimun. New York: The Macmillan Co. 1943. 152 *pp.* $1.50.

HERE are the tales that the Eskimos tell in the "manhouse" through the long, dark days of the northern winters. Charles Gilham is a Government biologist, and he heard them told. As we read the printed page, we can "hear" them. We can hear the strange rushing sound of the wild geese wings as they fly south through the Clapping Mountains, as they fly north again in the spring to bring up their children on the shores of the Bering Sea. Boys and girls will approve these stories because each bird and beast in them is a *character*—humorous, individual, claiming their interest. Once known, how can one ever forget Mr. Ptarmigan who was so impatient with Mrs. Ptarmigan when she was sitting on the eggs, so absurdly proud and possessive when the babies finally arrived? How can one forget the lovely lady mink who was wooed by Mr. Crow, or those two brave young geese —Twaddles and Waddles—who flew through the Clapping Mountains? They are all pictured by a young Eskimo girl who made the clear, simple line drawings with "an old, broken stub pen and a frozen bottle of ink."

M. G. D.

THE FRENZIED PRINCE; STORIES OF ANCIENT IRELAND. By Padraic Colum. Illustrated by Willy Pogany. Philadelphia: David McKay. 1943. 196 *pp.* $3.50.

SUIVNÉ, Prince of Ireland in the seventh century, violated an armistice laid upon the opposing armies in the Battle of Moy Rah by the Abbot Roman. In punishment Roman decreed that Suivné should live, half man, half bird, in the place of the madmen—Glen Bolcain. In pity, King Donald sent two of his storytellers to Suivné, and through their tales "of heroes and the ways of noted women" he was restored to sanity. The tales that they told him make up the major part of this book. We have waited for it since early last spring; and it is well worth waiting for. It will rank with "The King of Ireland's Son" and "The Big Tree of Bunlahy."

Here are three stories of Cuchullain, the most appealing and dramatic of the ancient Celtic Kings. Here is the great story of how the harp came to Tara and a new telling of King Fergus and the Waterhorse. Here is the tale of the cowherd's fosterling, and the tale of Finn MacCuhal and Grania—the King of Ireland's daughter. In the telling there is the Celtic feeling. The wording has the beauty and dignity, the measured rhythm that an Irish poet can give to narrative prose. In telling the stories, it might be interesting to give them a background of music. Recorded music is varied enough now so that a fitting choice could be made. Perhaps only music can create the mood that these heroic stories need.

M. G. D.

THREE GAY TALES FROM GRIMM. Translated and Illustrated by Wanda Gag. New York: Coward-McCann. 1943. 63 *pp.* $1.50.

IN a format like that of "Snow White and the Seven Dwarfs"—with the war economy evident in binding and printing—Wanda Gag presents three comparatively unknown folktales, worded as only Wanda Gag can word them, and illustrated as only she can illustrate them. The first story, "The Clever Wife," may be related faintly to the English folktale called "Mr. Vinegar." The drawing of the three thieves sitting under the tree counting Friedal's gold while Kotti pours the vinegar on them from her safe perch on the bough is the kind of picture that children study for a long, long time. It will be fun to hear them chuckle over it. The second story is called "The Three Feathers." It is a distant cousin of the French "The White Cat" and the Bohemian "The Forest Bride." Here Wanda Gag's wording is at its best. This story will be an unending joy to storytellers. The third story is about a very stupid fellow called Goose Hans. The children are going to find it difficult to believe that *anyone* could be as stupid as Hans is. They will applaud Gretel for running home to her mother instead of marrying him! Why should a girl marry a man who is so stupid that he smears himself all over with honey and feathers and sits on the goose's nest to hatch out the eggs? Boys and girls, we feel sure, are going to have lots of fun with these three gay tales.

M. G. D.

THE JACK TALES; Folktales from the Southern Appalachians. Collected and Retold by Richard Chase. Boston: Houghton Mifflin Co. 1943. 201 *pp.* $2.50.

Folktales that have stood the test of time retold in an American idiom, with a hero who evokes laughter and the lasting admiration of thousands of boys and girls. Reviewed in the October issue.

PEEWEE THE MOUSEDEER. By Hendrik de Leeuw. Pictures by Tibor Gergely. Philadelphia: David McKay. 1943. 72 *pp.* $2.

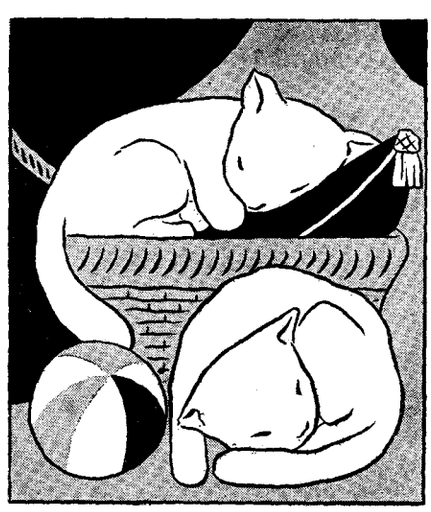
Obviously based on the jungle fables of the East Indies, these stories of the mousedeer's adventures are for boys and girls well above the "picture book" age that this format represents. The drawings in green and in black and white are modern in treatment and do not have much atmosphere.

ONCE UPON A TIME. Told by Agnes Fisher. New York: Thomas Nelson & Sons. 1943. 302 *pp.* $2.50.

Zhenya Gay has made the pictures for this collection of myths and legends of the United Nations, some familiar, some little known. The style in telling is the same for all—a fact that weakens the heroic stories and the legends that should reflect more clearly the country of their origin.

TOLD ON THE KING'S HIGHWAY. By Eleanor Myers Jewett. Illustrated by Marie Lawson. New York: The Viking Press. 1943. 246 *pp.* $2.50.

An abbot in medieval England, remembering his youth and the example of Aldhelm, Bishop of Sherbourne, disguises himself as a minstrel and exchanges tales with the people who pass on the King's Highway. They are brave, romantic stories from French and English sources.



—Illustration by Jean Charlot from "A Child's Goodnight Book."

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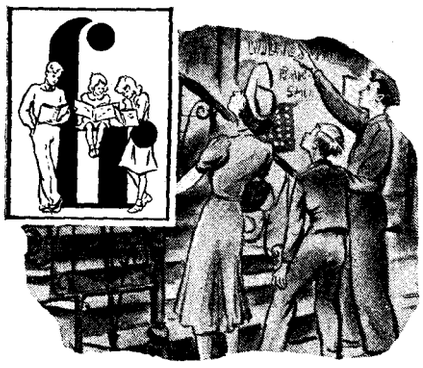

Incident IN Yorkville

By Emma Gelders Sterne

READABLE as it is thoughtful . . . Erich's story is a provocative one and its portrayal of a neighborhood bound together in the common cause of democracy will help to crystallize for young people the issues for which we are fighting."—*N. Y. Times Book Review.* $1.75

HENRY CLAY

By Barbara Mayo

"GOOD reading . . . curiously timely . . . Throughout there is a sense of action . . . of courage, vision and determination." —*Saturday Review.* Illustrated by Robert Doremus. $2.00

LUCY ELLEN'S COLLEGE DAZE

By Frances Fitzpatrick Wright

"RECOUNTED as breezily as in a conversation over a cherry coke . . . catches the up-to-the-minute mood of a juke box." —*N. Y. Times Book Review.* Illustrated by Gertrude Howe. $2.00

Captain POTTLE'S HOUSE

By Barbara Cooney

"PERFECTLY delightful story for girls . . . good reading-aloud for the whole family." —*Chicago Sun.* Illustrated by the author. $1.50

FARRAR & RINEHART · NEW YORK

—"Nichts für Ungult," from a German children's book of 80 years ago. Courtesy, N. Y. Public Library.

THE GOOD-LUCK HORSE. By Chih-Yi and Plato Chan. New York: Whittlesey House. 1943. 45 *pp.* $1.50.

This is an adaptation of an old Chinese legend, well told and illustrated with delicate pictures drawn by a twelve-year-old Chinese boy.

STEAMBOAT BILL. By Irving Shapiro. New York: Julian Messner. 1943. 45 *pp.* $1.50.

Donald McKay has made some of his best drawings for this American "tall tale." It is both funny and exciting, and the design in both story and pictures draws you on and on to the very last page.

MISCHIEF IN FEZ. By Eleanor Hoffman. Illustrated by Fritz Eichenberg. New York: Holiday House. 1943. 109 *pp.* $2.

A story of Morocco and the African djinns. Unusually well written, it has the touch of mystery that boys and girls love. Illustrations and format are in perfect accord with the story itself.

THE LITTLE PRINCE. By Antoine de Saint-Exupéry. New York: Reynal & Hitchcock. 1943. 92 *pp.* $2.

An exquisite fantasy for anyone, young or old, who can comprehend it. Beautifully reproduced drawings in water-color by the author-artist.

DRAGON JOHN. Written and Illustrated by Marie A. Lawson. New York: The Viking Press. 1943. 52 *pp.* $1.50.

An original fairy tale with all the characters that one expects; a prince, a princess, a witch, a wizard, a dragon. End-papers and drawings in black, green, and red.

THE WHITE GOOSE. By Tasha Tudor. New York: Oxford University Press. 1943. 27 *pp.* $1.

A small book with an imaginative story and drawings in shades of blue. It will be treasured by sensitive, beauty-loving girls of almost any age.

THE SECRET OF POODUCK ISLAND. By Alfred Noyes. Drawings by Flora Nash DeMuth. New York: Frederick A. Stokes. 1943. 183 *pp.* $2.

The scent of pine and bayberry on the Maine Coast, a family of logical and amusing squirrels, a boy who is an artist in the making, and legends of America's past make a story that will carry imaginative boys and girls easily "over the border."

NOTHING BUT NONSENSE. Compiled and Illustrated by Elizabeth Ripley. New York: Oxford University Press. 1943. 42 *pp.* 50 *cents.*

A little book that is worth much more than it costs. There are limericks for all ages, with spirited, amusing drawings.

IN AND OUT. Verses by Tom Robinson. Pictures by Marguerite de Angeli. New York: The Viking Press. 1943. 140 *pp.* $2.50.

A slim, attractive book of friendly verses with charming drawings on nearly every page. It is dedicated to Elizabeth Ann. (Reviewed in the issue of September 25.)

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Stories for the Younger Children

GIGI; THE STORY OF A MERRY-GO-ROUND HORSE. By Elizabeth Foster. Illustrated by Ilse Bischoff. Boston: Houghton Mifflin Co. 1943. 118 *pp.* $2.

Reviewed by JACQUELINE OVERTON

THE Wurtselprater in old Vienna! The very name of the children's park brings memories of gaiety, of jolly noises made up of the tinkling bells of balloon and pinwheel vendors, the squeak of Punch and Judy, and the shouts of children. "There were tables with gaily striped umbrellas over them where you could sit and drink ginger beer and eat ice cream and cake, and there were freaks and peep shows." . . . But, best of all was the merry-go-round! The most famous in the world—so the children believed. The horses were finer and faster than any other merry-go-round horses as they cantered and raced to the strains of waltzes and polkas played as only merry-go-round music is played.

Of all the horses Gigi was the favorite. He could race in time to the Beautiful Blue Danube. At first the children were a little in awe of Gigi's elegance and the other horses a bit jealous. They whispered that he was not to be trusted, he was afraid of the gold ring and shied at it (that coveted prize of all merry-go-round riders). This frightened the children and at first they would not ride him, which made Gigi sad. It was true he *did* want to dodge that shiny gold ring; but he would be brave if only the children would try him. Then one day Lili mounted Gigi's back. Of course Gigi rose to the occasion and Lili rode him again not only that day but many days following. She and Gigi became fast friends, with many secrets whispered between them (when you are young enough to ride a merry-go-round you can understand what the horses say).

Then suddenly, one day early in August, 1914, everything changed. No more happy crowds came to the Prater. The children were bewildered and puzzled. Their country was at war. What did it all mean?

Four years went by. The merry-go-round, like other things in the Wurtselprater, was a shabby affair. Even Gigi, the youngest and freshest of the horses brought only fifteen shillings when he was sold to a Frenchman who owned a Paris merry-go-round. Not in fashionable Paris but on the Left Bank.

But Paris was not the end of Gigi's adventures. How he was taken by a London junk dealer to the Caledonian Market, how he was sold to an American lady, how he crossed the ocean and met his dear Lili once more, and how in the end he joyfully departed with a family of travelling gypsies is another story all in itself.

Only one with a real knowledge of and love for the streets of Vienna, Paris, and London could have written this book with such charm and understanding as Elizabeth Foster has done. Occasionally a note of nostalgia creeps in. One suspects that Gigi is a part of her own childhood memories. No touch of sadness, however, has been permitted to steal into Ilse Bischoff's illustrations. They are entirely delightful and in tune with the period. They carry the atmosphere of the Wurtselprater, the Left Bank of Paris, and the noisy jumble of the Caledonian Market as seen through the eyes of a child. Gigi in all his glory of scarlet and gold canters on to the frontispiece. As for the book jacket—it is gaiety itself. Altogether Elizabeth Foster and Ilse Bischoff have created a holiday book, fit for Christmas, or a birthday.

LITTLE NAVAJO BLUEBIRD. By Ann Nolan Clark. Illustrated by Paul Lantz. New York: The Viking Press. 1943. 143 *pp.* $2.

ONE of the distinguished children's books of 1941 in both text and pictures was Ann Nolan Clark's "In My Mother's House." "Little Navajo Bluebird" has the same integrity, the same depth and feeling. It tells of Doli, youngest of the Navajo family, shy and yet eager, safe in the security of the hogan, learning each day something new about the customs of her people and about the ways of the white men. Doli's father makes the finely wrought silver chains and bracelets that are bought by the white Trader, her older sister, Hobah, tends the sheep, Big Brother has gone to the Government School. Time passes slowly and rhythmically. Soon it is Hobah's turn to go to school and the care of the sheep is passed on to Doli. Soon her mother is teaching her the meaning of the color and design in the weaving of the tribal blankets. Read this chapter aloud and see how the fall of the words intensifies the meaning in the Navajo tradition and faith:

> Blue is your color [says the mother]. It is goodness. It is hap-

—Illustration by Ilse Bischoff, from "Gigi."

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piness. It is gentleness. It knows but one trail—the straight one. Follow your color, my child, as the bluebird flies.

The illustrations, in sepia, follow closely the atmosphere of the story. It is an altogether satisfying book.

M. G. D.

BAYOU SUZETTE. Story and Pictures by Lois Lenski. New York: Frederick A. Stokes. 1943. 208 *pp.* $2.

Reviewed by BLANCHE WEBER SHAFFER

FROM the very day that she brings Marteel into her house, adventure comes into the life of Suzette—"ten years old, small, thin and wiry. She wore her hair combed tightly back and braided in one long braid. Dark bright eyes shone from her oval face, freckles covered her nose and cheeks." Marteel, an Indian girl, is a real child of Nature, at home with plants and animals, well able to save her friends from such fierce creatures as alligators and wild cats. She acts as a protecting genius to the Durand family, and finally is accepted as one of their own children by Maman Clotilde, Papa Jules, and Grandmère.

The legend of Jean Lafitte and many customs of the Bayou French are woven into this story of the Louisiana village people. Even the Bayou idiom is faithfully reproduced:

> "The 'gator, he twelve feet long!," shouts Felix. "I see him good, all the way to his tail."

Grandmère says somewhere:

> "It back at last. Our Jules, he home again."
> "It Papa Jules!," cried Suzette shrilly. "Papa Jules, he back!"

This idiomatic language runs through the whole book. The characters are vividly drawn and the illustrations are delightful.

THEY CAME FROM FRANCE. By Clara Ingram Judson. Boston: Houghton Mifflin Co. 1943. 245 *pp.* $2.

THIS, too, is a Louisiana story. Two hundred years ago—in 1740—the Remy family arrived in New Orleans, after a strenuous voyage all the way from Paris. The father, Jules Remy, goes West, lured by the vision of a fortune in the silver mines. While the mother sews for the rich ladies of the town, Pierre, the oldest boy who is fourteen, finds work in the shop of a locksmith. The other children, Julie, Marie, and Henri, all take their share of responsibility in the new venture. Father Remy finally comes back—sick, without having made his fortune. After his recovery he is appointed Captain of the Royal Guard, and the whole family stay happily on in New Orleans. A kind priest, lively Aunt Therese, her child-loving cook—Aspazie,—the parrot Sapane, parties, and food—all these are important features of this eighteenth-century story of life in Louisiana. It might have had greater depth had the characters encountered more difficulties, had the older ones reflected something of the emotions of people who are adjusting themselves to a new land. The quaint, historically accurate illustrations are by Lois Lenski.

B. W. S.

—Illustration by Lois Lenski, from "They Came from France."

"Pierre craned his neck but without risking the portrait, he couldn't get a fair look into the far corner."

THE STORKS FLY HOME. By Jane Tompkins. New York: Frederick A. Stokes. 1943. 58 *pp.* $1.50.

An appealing story of a family in Holland before and during this war.

THE PATCHWORK QUILT. By Adele de Leeuw. With Illustrations by Cateau de Leeuw. Boston: Little, Brown & Co. 1943. 175 *pp.* $2.

Grandmother tells the story of what happened when, as a little girl, she wore the dress that appears in the patchwork quilt.

THE LITTLE ANGEL. A Story of Old Rio. By Alice Dalgliesh. Illustrated by Katherine Milhous. New York: Charles Scribner's Sons. 1943. 70 *pp.* $2.

A gay, colorful story of a little girl in Brazil in the early years of the nineteenth century. Fascinating pictures that reflect the work of Jean Baptiste Debret.

MISSOURI CANARY. By Phil Stong. Pictures by Kurt Wiese. New York: Dodd, Mead & Co. 1943. 78 *pp.* $2.

Two boys on an Iowa farm and the temperamental family mule are involved in Army maneuvers over their own particular country. An amusing story with plenty of action. It will appeal to boys and girls older than its format implies.

GERRIT AND THE ORGAN. Written and Illustrated by Hilda van Stockum. New York: The Viking Press. 1943. 178 *pp.* $2.50.

Gerrit lived in Amsterdam when Queen Wilhelmina was a little girl. He and his dog, Alexander, and the boys and girls who live nearby have a rather exciting adventure with a hand-organ. It is exciting, too, that his grandfather becomes "Court Physician of Toys."

SLY MONGOOSE. By Katherine Pollock. With Illustrations by Kurt Wiese. New York: Charles Scribner's Sons. 1943. 78 *pp.* $1.75.

Sly Mongoose is a song that is sung by the natives of Trinidad. It is also a puppy that young Sombo longed for—and earned the money to buy. A story that reflects the color and gaiety of the West Indian islands. Pictures in black and brown.

YANKO IN AMERICA. By Charlotte Lederer. New York: Thomas Y. Crowell. 1943. 155 *pp.* $2.

Yanko and Annika and their father and mother travel from a village in Czecho-Slovakia to America, where they settle down very happily.

WATER-BUFFALO CHILDREN. By Pearl S. Buck. Drawings by William A. Smith. New York: John Day. 1943. 60 *pp.* $1.50.

An American mother tells her children an adventure in her own life as a child in China. Effective pictures in black and white.

TWELVE MONTHS MAKE A YEAR. By Elizabeth Coatsworth. New York: The Macmillan Co. 1943. 198 *pp.* $2.

A good book to read aloud to younger boys and girls is this story of a New England family in each month of the year. The Christmas chapter is especially rich with the feeling of a New England Christmas indoors and out.

TIBBY'S VENTURE. By Ruth Langland Holberg. Illustrated by Phyllis N. Cote. New York: Doubleday, Doran & Co. 1943. 122 *pp.* $1.75.

A story of Cape Ann in the 1870's. Tibby and her small brother are up to all sorts of pranks while their father and mother sail the seven seas in his clipper ship.

(*Continued on page* 47)

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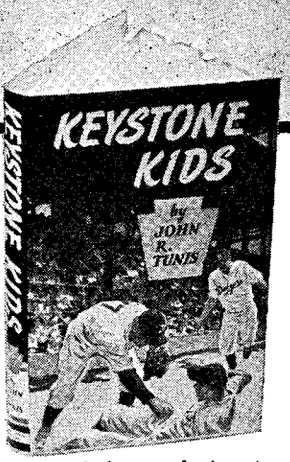
HARCOURT, BRACE AND COMPANY
383 MADISON AVENUE, NEW YORK 17, N. Y.

Books for Boys and Girls

The meaning of the word American

KEYSTONE KIDS

by JOHN R. TUNIS



"A great deal more than just another baseball story for boys. There are no age or interest boundaries to limit the audience it will reach . . . not only because it's tops as a good yarn but because of the terrific punch it carries in putting across the meaning of the word *American*."
—*Chicago Sun*

"Its theme of sportsmanship in the fuller sense rings clearly through its racing prose — a challenge to young Americans who must all answer in one form or another the issue which it presents."—*N. Y. Times.* $2.00

The Sea Snake

by STEPHEN W. MEADER

"In one of the most exciting stories he has ever written, Mr. Meader gives a vivid picture of an American boy's capture and imprisonment on a Nazi submarine . . . This is rattling good adventure told with spirit and sincerity."—*The Horn Book. Illustrated by Edward Shenton.* $2.00

Coast Guard, Ahoy!

by PHILIP HARKINS

Young Pete Shute chose the Coast Guard — and his adventures make a thrilling novel which is also an authentic account of Coast Guard activities in peace and war. $2.00

The Moffats are back, in

RUFUS M.

"With this third book (which features 8-year-old Rufus), that inimitable family becomes practically an institution . . as nice a group as ever pulled together through hard times."—*N. Y. Times. Illustrated by Louis Slobodkin.* $2.00

by Eleanor Estes

James Thurber's

First Story for Children

With illustrations by Louis Slobodkin

The tale of a little princess who wanted the moon — and how she got it.

"Thurber at his gentlest and simplest and most charming. Many a grown-up will relish this book as fully as the youngsters."
—*Philadelphia Inquirer*

"Louis Slobodkin's illustrations float on the pages in four colors. They are the substance of dreams, not troubled dreams but the long thoughts little children, and some adults wise as they, have about life."—MAY LAMBERTON BECKER, *N. Y. Herald Tribune.* $2.00

MANY MOONS

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Stories for the Older Boys and Girls

FOG MAGIC. By Julia Sauer. With Frontispiece and End-Papers by Lynd Ward. New York: The Viking Press. 1943. 107 *pp.* $2.

SOMETIMES a book comes along that creates a sort of nostalgia in adults; a longing to go back to a time when it would have had free entry into their mind and imagination. Such a book is "Fog Magic."

Greta Addington lives in Nova Scotia. Her ancestors have lived there for centuries. In every generation there has been an Addington who has had a peculiar feeling for fog. To Greta, fog gives the power to slip back easily into the past. Inclosed in its circle she learns to know and to love the men and women and children who lived long ago in the little fishing village of Blue Cove. The rhythm of living has not changed very much with the passing of the years. These people, whose ancient headstones Greta has seen in the old churchyard, are as real to her, as natural as the people who live in her everyday world. But the things that she, through the magic of the fog, sees happen to them are history. Strangely, she knows more about them than they know about themselves.

There is nothing about this book that is "creepy" or unhealthy. Miss Sauer's feeling for Nova Scotia and its people gives the past as well as the present warmth and humor and reality. It is difficult to express the quality of this story, but it is not at all surprising that it was written by a children's librarian. Living constantly with boys and girls and books, children's librarians see, without seeming to look for it, the quickening of imagination, the flash of humor, the sudden concentration that mean a book has found its way into a child's mind and spirit. This story, projected into a world filled with confusion and physical violence, will give the children release. It will take them into beauty and mystery that are based on reality.

Lynd Ward's jacket, frontispiece, and end-papers are as distinguished as the text. M. G. D.

SUMMER AT BUCKTHORN. By Anna Rose Wright. New York: The Viking Press. 1943. 243 *pp.* $2.

THE Rose children's mother was ill in the hospital, and their father was packing the five of them off to spend the summer in Virginia with Aunt Wig and their grandmother at Buckthorn. This was the first time that any of them, ranging in age from six to fourteen, had ever traveled so far alone. It was all very exciting, especially spending the night—all five of them—in a drawing room. Mindful of their father's instructions they enjoyed themselves thoroughly and did very little sleeping!

They had all been to Buckthorn before, and the older ones were anticipating it. Their aunt had written to father that she had a surprise for them. What could it be? They did a lot of guessing on their way South. Presently, after their arrival at Buckthorn, the door opened. In came a small boy, wearing spectacles and

—Illustration by Lynd Ward, from the book "Fog Magic."

looking very shy and embarrassed. Such a surprise! The children felt that Aunt Wig had let them down for the first time. Eddie Bert was a priggish, precocious only child and they foresaw a ruined summer, unless . . . five against one? By morning their lines of organization were fairly well mapped—until a talk with Aunt Wig brought a rightabout.

How the children spent that summer and showed Eddie Bert a good time makes as natural and lively a story as we have heard in a long while. One grows very fond of the Roses. Aunt Wig is a real character. For all her casual air, she has a keen eye and a positive genius for understanding children. J. O.

BARRIE AND DAUGHTER. By Rebecca Caudill. Illustrated by Berkeley William, jr. New York: The Viking Press. 1943. 314 *pp.* $2.

Reviewed by MURIEL GILBERT

"A GIRL'S got one calling . . . to marry and keep house. Against her marriage she can teach school." So said her mother. That was not Fern's idea at all. She wanted something different, with freedom from housework and the ceaseless toil of the farm. The Barrie family lived at Poor Fork in the Kentucky mountains fifty years ago. It is against the background of frugal living and the rigid conventions of the mountain country that this novel for older girls is set.

When Peter Barrie decided to open a store it was said to be madness. He was one of the only two Democrats in the district, and it was just before election time. But Peter never hesitated to right a wrong because of what others said. Folks were cheated at "Scollards," the only other store. And that was enough for him. So Barrie & Daughter was opened in the smokehouse, and it was then that Fern found out what she could do. She loved the work—the ordering and selling of the goods. She proved that she had imagination, executive ability, and a great love of people. In those days it took ten yards of calico to make a gown. Fern not only sold the goods, but helped the purchasers to cut out and make their own dresses.

A story of deep human interest—politics, mountain feuds, and romance—is written with sympathy and distinction and with great appeal to the older girls.

WINTER ON THE JOHNNY SMOKER. By Mildred Houghton Comfort. Illustrated by Henry C. Pitz. New York: William Morrow & Co. 1943. $2.

"IT is in our blood to want to own boats, just as it's in some people's blood to want to own land."

This sentence is really the keynote of a story of a Mississippi River steamboat family in the year 1874. The Dustin family live at Reads Landing. Captain Dustin is a pilot, but not actually a captain because he has no boat of his own. When the chance comes to buy the *Johnny Smoker*, the family decide to live on her, frozen into the ice along the banks of the River, so that the men may

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New books for young people

★Where's my Baby?

by H. A. Rey. *Full color illustrations by the author.* Turn a flap on the page and help the mother animals find their babies. "As a first book about animals, it should encounter absolutely no sales resistance." — *Lena Barksdale, Publishers' Weekly.* 3 - 7, $1.00

★Pierre Pidgeon

by Lee Kingman. *Illustrated in color by Arnold Edwin Bare.* A small French-Canadian boy discovers how boats grow in bottles. " . . . a calm and spaciousness in both text and pictures which is good for the child who lives in the high-tensioned world of today." — *Anne Eaton, The New York Times.* 5 - 8, $2.00

★Gigi *The Story of a Merry-go-round Horse*

by Elizabeth Foster. *Illustrated by Ilse Bischoff.* "A book that will appeal especially to children with cultured backgrounds — and they will enjoy it tremendously." — *Junior Reviewers.* 8 - 13, $2.00

★Australia *The Island Continent*

by Grace Allen Hogarth. *Illustrated by Howard Willard.* "Now, when the war has made Australia a near-neighbor, we are grateful to have this clear, accurate, well-rounded picture of the country, its geography and people, its colorful history, from Captain Cook's discovery of Botany Bay to the present." — *Anne Eaton, The New York Times.* 8 - 13, $2.00

★He Went with Magellan

by Louise Andrews Kent. *Illustrated by Paul Quinn.* "A first rate piece of historical recreation in . . . a swift paced, informative story." — *Virginia Kirkus.* 12 - 16, $2.00

★Trooper *U. S. Army Dog*

by Helen Orr Watson. *Illustrated by Bernard Garbutt.* "A rare dog story, which has dignity and sensitiveness without sentimentality." — *Lena Barksdale, Publishers' Weekly.* 12 - 16, $2.00

★The Jack Tales

collected by Richard Chase. "There should be a special celebration to welcome this book . . . filled from cover to cover with good, rousing, exciting stories . . . an authentic record of our own American folklore." — *Mary Gould Davis, Saturday Review.* for all ages, $2.50

HOUGHTON MIFFLIN COMPANY : PUBLISHERS

★ You and your children will enjoy **Johnny Tremain** by Esther Forbes

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cut the nearby timber and earn the money to pay for the "side-wheeler" which is to make their fame and fortune. This is the story of that winter; and every member of the family, from little Rella to the captain himself, emerge from it as worthy pioneers in a great American tradition. They all possess courage, humor, and common sense. They manage to make small things seem exciting; the green silk that Grandmother Houghton sent to Mrs. Dustin by the "ox-cart" route; the numbers that Rella found carved on the walls of the *Johnny Smoker*'s bunker, the good things that Mrs. Dustin cooked for their meals. Small things lead up to the "big scene" at the end when the *Johnny Smoker* races the "stern-wheeler," the *Minnie D.*, for the right to carry the best cargoes from St. Louis to New Orleans. What a race it is! And how the Dustins, boy and man, "stick to their guns." This is a story that makes us proud of our American heritage.

M. G. D.

SOMI BUILDS A CHURCH. Written and Illustrated by Rafaello Busoni. New York: The Viking Press. 1943. 109 *pp.* $2.

IN a book that shows in format, paper, and binding no sign of war economy Busoni tells a true and stirring tale of the building of a church in far northern Norway by the Laps. Anyone who has watched the building of a little cabin in the North American woods, with modern tools and means of transportation, can realize what a task this was that these men under Somi's resolute leadership set themselves. The logs must be dragged by men and reindeer one hundred and fifty miles over a wilderness covered with snow. But these Laps are very cheerful and casual about it all. The trip to the forests, the cutting of the trees, the long trail back to the coast read like the story of some traditional outdoor festival. Finally the church is finished, and Somi persuades the Bishop of Norway to come north and bless it, to hold the first service there. Of this Bishop; "He showed a majestic face set upon an equally majestic body. He had a crown of white hair and sparkling blue eyes. When he rose to his feet he topped all other people." Somi's small son, who has his own part to play, is thrilled and awed by this great churchman. There is an almost epic quality in this story. It tells of man's fight to win from Nature the wood and stone with which to shelter the things of the spirit. Through it all run the vigor and humor and generosity of the Northern people.

M. G. D.

ADVENTURES IN BLACK AND WHITE. By Attilio Gatti. Illustrated by Kurt Wiese. New York: Charles Scribner's Sons. 1943. 172 *pp.* $1.75.

Bob Cumberland, son of an American aviator, has an exciting three days in the jungle of Central Africa. Wild elephants, pigmies, a hurricane, a German spy, and a loyal and resourceful native boy are only a part of it.

THE BEGGAR'S PENNY. By Catherine Cate Coblentz. New York: Longmans, Green. 1943. 269 *pp.* $2.50.

A well written story, which seems particularly timely just now, of the Siege of Leyden. Hilda van Stockum's head-pieces and end-papers, like wood engravings, are charming.

—Illustration by Kurt Wiese, from "Midnight and Jeremiah."

THE BOY JONES. By Patricia Gordon. New York: The Viking Press. 1943. 158 *pp.* $2.

One cannot help associating the Boy Jones with Charles Dickens. Jones is a cockney who, with infinite cunning, manages to get into Buckingham Palace on more than one occasion in the years just following Queen Victoria's marriage to Prince Albert. His devotion to and curiosity about the royal family and the palace get him into trouble; but his pluck and his wit get him out again! In the end he becomes a highly successful royal footman. His story appeared originally in an early number of *Punch*.

FIDDLER'S QUEST. By Patricia Lynch. New York: E. P. Dutton & Co. 1943. 309 *pp.* $2.

The story of Ethne Cadogan and the adventures that came to her when she sought her father's people at Inishcoppal on the west coast of Ireland.

GREAT CAESAR'S GHOST. By Manning Coles. New York: Doubleday, Doran & Co. 1943. *pp.* $2.

The creator of Tommy Hambleton of the British Secret Service writes a highly improbable and intensely exciting tale of the finding of a Roman city which has existed for nearly two thousand years in the jungles of Africa. It involves two boys—one English and one American—and it has swift action, humor, and good characterization.

HATHOO OF THE ELEPHANTS. By Post Wheeler. New York: The Viking Press. 1943. 333 *pp.* $2.50.

Based on the "man-child" legend that inspired Kipling's Mowgli, this tells of an English baby who is stolen in revenge by an elephant, and brought up in the jungle of Southern India. Lacking the unique atmosphere and wording of "The Jungle Book," it is, nevertheless, a fascinating story, dramatic and convincing in all its details.

HE WENT WITH MAGELLAN. By Louise Andrews Kent. Boston: Houghton Mifflin Co. 1943. 201 *pp.* $2.

Vasco Coelho is a Portuguese boy. His adventures as one of Magellan's men on the long voyage to the Pacific is an exciting and a curiously timely story.

HOMER PRICE. By Robert McCloskey. New York: The Viking Press. 1943. 149 *pp.* $2.

It makes little difference which member of the family gets this book. It will be read and cherished by everyone from the son of the house to the cook. Reviewed in the October issue.

HOSH-KI THE NAVAJO. By Florence Hayes. Illustrations by Florence Anna Chase. New York: Random House. 1943. 250 *pp.* $2.

In this story we go with Hosh-Ki for his first term in the Government School. His grandmother has prejudiced him deeply against the white man's ways, so he is at first very unhappy. His slow adjustment, his emotions when he goes back to the hogan for the Christmas vacation are told with insight and knowledge.

THE STOLEN ORACLE. By Jay Williams. New York: Oxford University Press. 1943. 219 *pp.* $2.

Two boys in Rome in the time of Emperor Augustus, an oracle in a book studded with precious stones stolen from the temple, intrigue and jealousy that go back to a previous generation—these make a story that is both convincing and exciting. The scene when the case is argued before the Emperor, and the ruby from the book gives the clue, is tense as a drama.

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VIKING JUNIOR BOOKS FOR 1943

THE VIKING PRESS, 18 EAST 48th ST., NEW YORK 17

Picture Book Age

SMALL RAIN: Selections from the Bible — *Chosen by Jessie Orton Jones and Pictured by Elizabeth Orton Jones.* $2.00

THE PUP HIMSELF — *Written and Illustrated by Morgan Dennis.* One riotous scrambling day in the life of a lonely (and hungry) pup. $1.00

MISS LIZZIE — *Written and Illustrated by Jane Miller.* All about doughnuts and LOVE. $1.50

MR. RED SQUIRREL — *By Tom Robinson. Illustrated by Kurt Wiese.* A little girl and an almost wild squirrel have tea together. $1.50

Younger Middle Ages

IN AND OUT — *By Tom Robinson. Illustrated by Marguerite de Angeli.* Small gay skipping rhymes for the young at heart. $2.50

DRAGON JOHN — *Written and Illustrated by Marie A. Lawson.* A "different" fairytale. $1.50

LITTLE NAVAJO BLUEBIRD — *By Ann Nolan Clark. Illustrated by Paul Lantz.* One year of growing-up in the red rocks country. $2.00

SOMI BUILDS A CHURCH — *Written and Illustrated by Rafaello Busoni.* The triumph of faith in faraway Lapland, told with humor and tenderness. $2.00

GERRIT AND THE ORGAN — *Written and Illustrated by Hilda van Stockum.* From which are taken the illustrations on this page. $2.50

Older Middle Ages

THE OPEN GATE — *Written and Illustrated by Kate Seredy.* How the Prestons found a new meaning to life, on a farm in Orange County. $2.50

SENSIBLE KATE — *By Doris Gates. Illustrated by Marjorie Torrey.* A freckle-faced orphan finds that sensibleness isn't everything. $2.00

LOOK OUT YONDER — *Written and Illustrated by Valenti Angelo.* All that Willie Norton wanted was to live on a real true farm. $2.00

SUMMER AT BUCKHORN — *By Anna Rose Wright.* High-jinks with five children and one sissy-boy on a great Virginia plantation. $2.00

THE BOY JONES — *By Patricia Gordon. Illustrated by Adrienne Adams.* Jones had one ambition: to live in Buckingham Palace. $2.00

THE HOUSE BETWEEN: A Story of the 1850's — *By Ethel Parton. Illustrated by Margaret Platt.* What the California gold-rush meant to the far coast of New England. $2.00

FOG MAGIC — *By Julia Sauer.* The past and the present are blended in this tale of a small girl in the fog of Nova Scotia's fishing towns. $2.00

HOMER PRICE — *Written and Illustrated by Robert McCloskey.* Six preposterous stories of the McCloskey Midwest. $2.00

ADAM OF THE ROAD — *By Elizabeth Janet Gray. Illustrated by Robert Lawson.* Awarded the JOHN NEWBERY MEDAL for 1942. $2.00

Older Boys and Girls

BARRIE & DAUGHTER — *By Rebecca Caudill. Illustrated by Berkeley Williams, Jr.* Politics and danger and storekeeping in a novel about Kentucky, a half-century ago. $2.00

TOLD ON THE KING'S HIGHWAY — *By Eleanore Myers Jewett. Illustrated by Marie A. Lawson.* A handful of medieval stories which have come untarnished down the centuries. $2.50

HATHOO OF THE ELEPHANTS — *By Post Wheeler.* An adventure story of the Mysore Jungle. $2.50

VAST HORIZONS — *By Mary Seymour Lucas. Maps and drawings by C. B. Falls.* The romantic history of exploration to the time of the great Colonial Empires. $3.00

For Teachers

CHILDREN OBJECT! — *By Sabra Holbrook.* A blueprint for citizenship training, based on the experience of Youthbuilders, Inc. $2.00

WRITE FOR OUR FREE ILLUSTRATED CATALOGUE

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THE HOUSE BETWEEN. By Ethel Parton. New York: The Viking Press. 1943. 343 *pp.* $2.

This last story in the famous "Newburyport" series is of the 1850's. It tells of "the other end" of the California gold rush. It is as vivid, as humorous, as altogether satisfying as "Tabitha Mary" or "Vinny Applegay."

KEYSTONE KIDS. By John R. Tunis. New York: Harcourt, Brace & Co. 1943. $2.

A baseball story that measures up to, or even surpasses, in value last year's "All American." Reviewed in the October issue.

LIBERTY FOR JOHNNY. By Adelaide H. and John C. Wonsetler. New York: Longmans, Green & Co. 1943. 278 *pp.* $2.50.

A story of the American Revolution, timely and significant in its implications for today.

LOOK OUT YONDER. Written and Illustrated by Valenti Angelo. New York: The Viking Press. 1943. 197 *pp.* $2.

The story of an American family who go from Kansas to California and, after much hardship, cheerfully endured, find a farm of their own and the happiness and security of "the good earth."

MOUNTED MESSENGER. By Cornelia Meigs. New York: The Macmillan Co. 1943. 187 *pp.* $2.

The organization of the mail service in the Colonies just before the American Revolution. Tom is persuaded to become a mounted messenger by Mr. Benjamin Franklin.

ON THE DARK OF THE MOON. By Don Lang. New York: Oxford University Press. 1943. 235 *pp.* $2.

Rarely do animals as characters who always remain true to their kind emerge from a book as Bill and Fuzzy, the two raccoons, emerge here. It makes the book almost a classic. Don Lang knows a great deal about raccoons and boys and dogs—especially hound dogs. He has written a memorable story.

JONATHAN'S DOORSTEP. By Helen Clark Fernald. New York: Longmans, Green & Co. 1943. 280 *pp.* $2.25.

An interesting story of a New England girl and her family under the impact of this war. Reviewed in the October issue.

THERE IS THE LAND. By Erick Berry. New York: Oxford University Press. 1943. 240 *pp.* $2.

There are several stories this year about girls, or boys, who learn the values of life on the farm. This one "rings true." It is for and about girls.

WENDERLEY. By Gertrude Mallette. New York: Doubleday, Doran & Co. 1943. 250 *pp.* $2.

Wenderley is one of the huge defense projects, employing thousands of people, who live in trailers nearby. Leslie, engaged to an aviator who is in the South Pacific, keeps house for her father, waits for news of her lover, and learns things that only war can teach. This is an honest picture of America at war.

THE SUN TRAIL. By Merritt Parmelee Allen. New York: Longmans, Green & Co. 1943. 198 *pp.* $2.

How young Bob Evans went with Jedediah Strong Smith of "York State" over the Long Trail to California in the early years of the nineteenth century.

—Drawing by William A. Smith, from "The Water-Buffalo Children."

TERESITA OF THE VALLEY. By Florence Crannell Means. Boston: Houghton Mifflin Co. 1943. 166 *pp.* $2.

Teresita and her Spanish-speaking family who have lived in the San Luis Valley in New Mexico, go north to Denver. The story, interesting and warm with feeling for the people of its pages, tells of their gradual, often humorous, acceptance of a new way of life. There are distinguished illustrations, jacket, and end-papers by Nicholas Panesis.

THESE HAPPY GOLDEN YEARS. By Laura Ingalls Wilder. New York: Harper & Brothers. 1943. 300 *pp.* $2.

The last of the "Little House" books, in which Laura marries Almanzo and they have a little house of their own. (Reviewed in the issue of September 25.)

THE PICTS AND THE MARTYRS. By Arthur Ransome. New York: The Macmillan Co. 1943. 308 *pp.* $2.50.

The instant that boys and girls see these end-papers they will be off on an adventure that will take them to far places with the Swallows and the Amazons. The last in a series of stories that never lose their popularity.

PIRATES OF ICY STRAIT. By Margaret E. Bell. New York: William Morrow & Co. 1943. 224 *pp.* $2.

A stirring story of "fishing for a living" off the coast of Alaska. Robert Craig is the type of boy that all boys—and most girls—approve.

REBEL SIEGE. By Jim Kjelgaard. Illustrated by Charles B. Wilson. New York: Holiday House. 1943. 221 *pp.* $2.

The battle at King's Mountain between the troops of Cornwallis and the long, lean men of "Kaintuck"—the frontiersmen—is the climax of this book. It is an absorbing story. The tie between Ian McKenzie and his son, the cool courage of the men in homespun, their willingness to pay any price for freedom become very real—and very important.

SENSIBLE KATE. By Doris Gates. New York: The Viking Press. 1943. 189 *pp.* $2.

Kate lives in a small town by the sea in California. She is an orphan, but she makes friends wherever she goes. Life has made her "sensible"; but she has, deep inside her," a sense of nonsense."

SIGURD AND HIS BRAVE COMPANIONS. By Sigrid Undset. Illustrated by Gunvor Bull Teilman. New York: Alfred A. Knopf. 1943. 139 *pp.* $2.

To a story of three boys in thirteenth-century Norway Sigrid Undset brings her knowledge of history, her power to create atmosphere and characters, her deep understanding of children. An ideal gift for a boy or a girl, it will be equally appreciated by older members of the family.

SILVER SADDLES. By Covelle Newcomb. New York: Longmans, Green & Co. 1943. 262 *pp.* $2.35.

An American boy in Mexico and his high spirited and temperamental horse. The illustrations are by Addison Burbank.

STARBUCK VALLEY WINTER. By Roderick L. Haig-Brown. New York: William Morrow & Co. 1943. 310 *pp.* $2.

The adventures of a fine, resourceful American boy in the Canadian woods. It is swift-moving, well planned, and convincing in characters and atmosphere.

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Good Reading for Young Readers

Making it easy and fun for children learning to cook

THE
FANNIE FARMER JUNIOR COOK BOOK

By Wilma Lord Perkins

Editor: THE BOSTON COOKING-SCHOOL COOK BOOK

This cook book for children ten and over assumes no knowledge of nor skill in cooking, and makes learning both enjoyable and foolproof.

It provides 120 basic recipes, using inexpensive ingredients, with easy-to-understand directions any child can follow successfully *without adult help.*

Variations of these basic recipes and lively menus for complete meals are included for use as the beginner becomes more practised.

Cooking terms, measurements and culinary tricks are fully explained.

Attractively illustrated. $1.75

Mabel Lorenz Ives

HE CONQUERED THE ANDES

The story of San Martin the Liberator

The first biography in English for young people of the man who ranks with Bolivar as one of South America's great heroes. "An able portrait of the man whose resolution, vision and devotion fanned high the blaze of liberty in the Americas."—N. Y. *Times Book Review.* $2.00
Illustrated.

"I wish every child in the country might own it."
—*May Lamberton Becker, N. Y. Herald Tribune Book Review*

Watchwords of Liberty

A PAGEANT OF AMERICAN QUOTATIONS
Written and illustrated by

ROBERT LAWSON

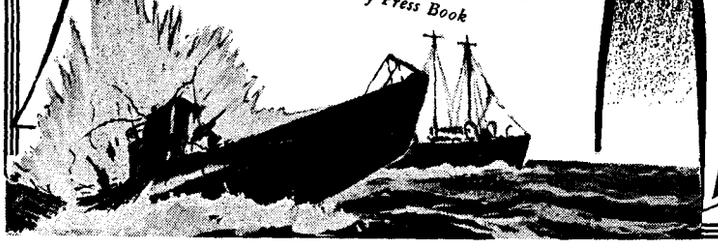
"Here for youth and for those who guide it is a source book of the nation's temper and of its dedication to liberty."—Ellen Lewis Buell, *N. Y. Times Book Review.* "A 'must' for every American bookshelf."—Phyllis A. Whitney, *Chicago Sun Book Week.* $2.00

Josef Berger

SUBCHASER JIM

An up-to-date adventure story for boys, by the author of SWORDFISHERMAN JIM, with Jim Ellis, now skipper of a crack Gloucester schooner and a Naval intelligence officer, in a new and exciting war-time role as a destroyer of enemy submarines. Illus. $2.00

An Atlantic Monthly Press Book



Adèle de Leeuw

THE PATCHWORK QUILT

A delightful story-book of tales about Josie whose dresses made the patches in a particular patchwork quilt. Each patch in the quilt had a story, funny, or odd, or nice—told gaily for little girls by an outstanding children's author. Illustrated. $2.00

LITTLE, BROWN & CO.

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Books that Add to Knowledge

VAST HORIZONS. By Mary Seymour Lucas. Illustrations and Maps by C. B. Falls. New York: The Viking Press. 1943. 291 *pp.* $3.

By this star they go and come
And their course and their way to keep.

SO a twelfth-century ballad describes the early compass that set the sailor's course by the Pole star. Kipling speaks of it in his story called "Knights of the Joyous Venture" in "Puck of Pook's Hill." Old Witta, the Dane, soon after the Norman Conquest of England describes it thus:

> The Yellow Man, whose name was Katai, had with him a brown box. In the box was a blue bowl with red marks upon the rim. And within the bowl, hanging from a fine thread, was a piece of iron no thicker than a grass stem and long, maybe, as my spur but straight. In this iron abode an Evil Spirit which Katai, the Yellow Man, had brought by Art Magic out of his own country which lay three years' journey Southward. The Evil Spirit strove day and night to return to his country. And therefore—look you—the iron needle pointed continually to the South. . . . Every day and all day long, though the ship rolled, though the sun and moon and stars were hid, this blind spirit in the iron knew whither it would go, and strained to the South.

"Vast Horizons" tells of men who have followed the compass beyond the line on the horizon where the sea meets the sky, who traveled over mountains and plains and through jungles, leaving their imprint and often the flag of their country behind them. One by one the great explorers and discoverers emerge from a printed page as clear and dignified in format and design as the story is spacious in atmosphere. Miss Lucas even gives us the songs that were sung by the Crusaders, by minstrels and soldiers along the way. The maps and chapter headings show us how the people looked and the route that they took on their journeys. Marco Polo and Kubla Khan and Tamerlaine the Terrible trace their course, bringing the story to Portugal and Henry the Navigator. This is, perhaps, the most convincing part of a thoroughly satisfying book. We see Henry first as a boy at Court, then in his high tower at Cape St. Vincent where "he studied endlessly." Miss Lucas goes back to the ancient Chronicles of Guinea to give us a description of Henry as he looked then. It is like having a modern photograph, and it explains the loyalty and devotion that the Great Navigator inspired in his men. After Henry come the men who sailed for less noble motives—for spices and gold and new land. Vasco da Gama, Francisco d'Almeida, and his son follow. Then Drake and Cavendish and the breaking of the last barrier, the last superstition. Men now can sail *around* the world.

This book has an index, a list of the maps and of the songs, and a scholarly bibliography. We can think of no better gift to boys and girls who like to possess fine and enduring things.

M. G. D.

THE STORY OF THE GREAT PLAINS. Lithographs by C. H. DeWitt. Text by May McNeer. New York: Harper & Brothers. 1943. 33 *pp.* $1.

This is in picture book form in order to give space for the unusual lithographs in color. It is really a comprehensive history of the great plains, their animals and their people.

AUSTRALIA: THE ISLAND CONTINENT. By Grace Allen Hogarth; from Material Supplied by Joan Colebrook. Pictures by Howard M. Willard. Boston: Houghton Mifflin Co. 1943. 59 *pp.* $2.

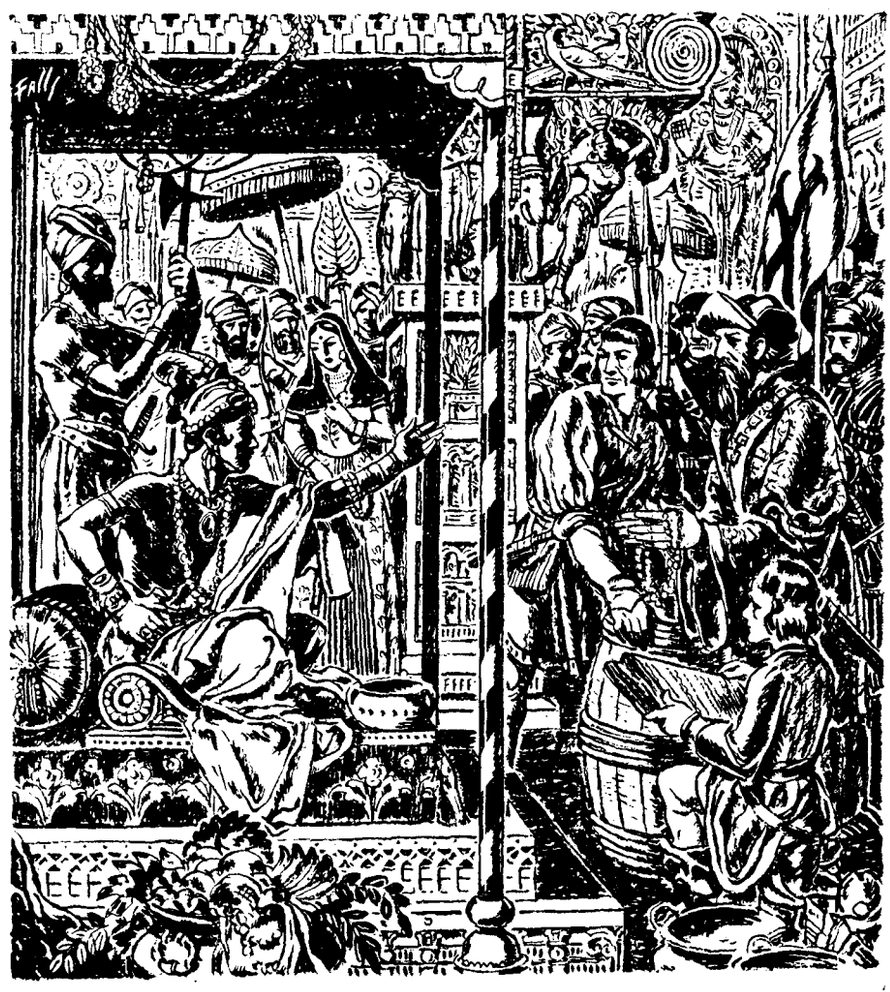
A vivid, well told story of Australia for anyone who is interested.

LET'S MAKE MORE THINGS. Written and Illustrated by Harry Zarchy. New York: Alfred A. Knopf. 1943. 158 *pp.* $1.75.

An attractive book, telling clearly and concisely how to make many useful things with the minimum of expense and uncertainty.

INVENTING FOR FUN AND PROFIT. By A. Frederick Collins. New York: Coward-McCann. 1943. 229 *pp.* $2.50.

George T. Hartmann makes the many diagrams and pictures in this book, which shows the way to develop, and profit by, the little things that make the world a more comfortable place in which to live.



—Illustration by C. B. Falls, from "Vast Horizons."

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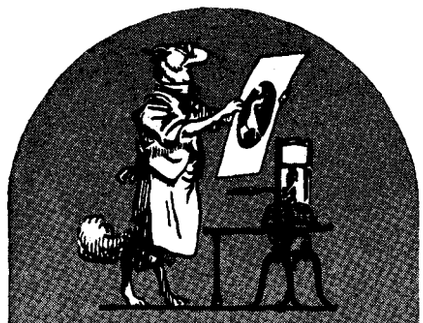

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FIGHTING SHIPS OF THE U. S. A. New York: Random House. 1943. 76 *pp.* $1.

This book with its detailed account of the United States Navy is illustrated in black and white and in color by Charles Rosner. Completely up to date, it is worth very much more than it costs.

GIRLS AT WORK IN AVIATION. By Dickey Meyer. New York: Doubleday, Doran & Co. 1943. 209 *pp.* $2.50.

Few books cover a field as comprehensively as this covers aviation—as far as girls and women are concerned. It is illustrated with photographs.

YOUNG AMERICA'S AVIATION ANNUAL. Edited by Frederick P. Graham and Reginald M. Cleveland. New York: Robert M. McBride & Co. 1943. 253 *pp.* $2.50.

The answer to the questions that aviation enthusiasts of all ages are asking everywhere. The photographs are fascinating.

MODEL PLANE ANNUAL; 1943. *Edited by David C. Cooke and Jesse Davidson. New York: Robert M. McBride.* 1943. 224 *pp.* $2.50.

The last word in building model planes with emphasis on their value to the war effort, and the fact that they lead directly to a career as an aviator. Illustrated with photographs.

FLYING POWER; Aircraft Engines and Their Operation. By C. J. Hylander. New York: The Macmillan Co. 1943. 164 *pp.* $2.

A technical book with diagrams. By the author of "Cruisers of the Air."

HALF A HEMISPHERE. By Delia Goetz. New York: Harcourt, Brace & Co. 1943. 278 *pp.* $2.50.

A history of South America that begins with the landing of Columbus at San Salvador and ends with our time. It has maps and a good index.

YOUNG CANADA. By Anne Merriman Peck. New York: Robert M. McBride & Co. 1943. 248 *pp.* $2.

Each part of Canada is presented through the children of a family who live there. There is warmth and friendliness in the writing. It is illustrated by the author.

ANIMAL TRACKS. By George F. Mason. New York: William Morrow & Co. 1943. 95 *pp.* $1.50.

This book will fascinate anyone who loves the woods and the creatures that dwell in them. A short, informing text goes with the drawings and simple diagrams.

MAGNESIUM; A Magic Mineral. By Lilian Holmes Strack. New York: Harper & Brothers. 1943. 54 *pp.* $1.

This latest of a series of clear, practical books on minerals is the most important. One cannot read the news nowadays without coming across mention of its subject.

MADE IN CHINA. By Cornelia Spencer. With a Foreword by Lin Yutang. Illustrated by Kurt Wiese. New York: Alfred A. Knopf. 1943. 264 *pp.* $3.

One of the important books of 1943, not only for young people but for everyone. It is essentially an interpretation of the Chinese creative spirit, past and present. In format and illustration it has dignity and beauty.

SONGS AND GAMES OF THE AMERICAS. Translated and Arranged by Frank Henius. New York: Charles Scribner's Sons. 1943. 56 *pp.* $2.

An unusual collection that brings South American and West Indian music and folklore to North Americans boys and girls. The music is easy to sing and play. It is illustrated by Oscar Fabres.

PEGS OF HISTORY; A PICTURE BOOK OF WORLD DATES. Text by Helen Dean Fish. Drawings by Rafaello Busoni. New York: Frederick A. Stokes. 1943. 46 *pp.* $2.

Full page drawings and a clear, short text for twenty of the important dates in the history of the world. Reviewed in the October issue.

WATCHWORDS OF LIBERTY; A PAGEANT OF AMERICAN QUOTATIONS. With Text and Illustrations by Robert Lawson. Boston: Little, Brown & Co. 1943. 60 *pp.* $2.

Great words spoken by Americans, arranged in sequence with interpretative text and pictures. It begins with the *Mayflower* and ends with this war. Reviewed in the October issue.

ROAD TO ALASKA. By Douglas Coe. Pictures by Winfield Scott Hoskins. New York: Julian Messner. 1943. *pp.* $2.50.

Beginning on March 9, 1942, and running to November 20 of the same year, this is the saga of the engineers and laborers who built the international highway.

WHAT MAKES IT TICK? By Katharine Britton. Illustrated by Jeanne Bendick. Boston: Houghton Mifflin Co. 1943. 233 *pp.* $2.50.

The answer to questions on such things as mechanical toys, radio and television, weather, airplanes, and submarines. Simple enough to be useful to children, informing enough to be a treasure to adults. Attractive format and illustrations.

THE TALE OF THE CROW. By Henry B. Crane. New York: Alfred A. Knopf. 1943. 50 *pp.* $1.50.

An appealing presentation of a crow as he really is—one of the most fascinating of the winged creatures. It is illustrated with remarkably fine photographs.

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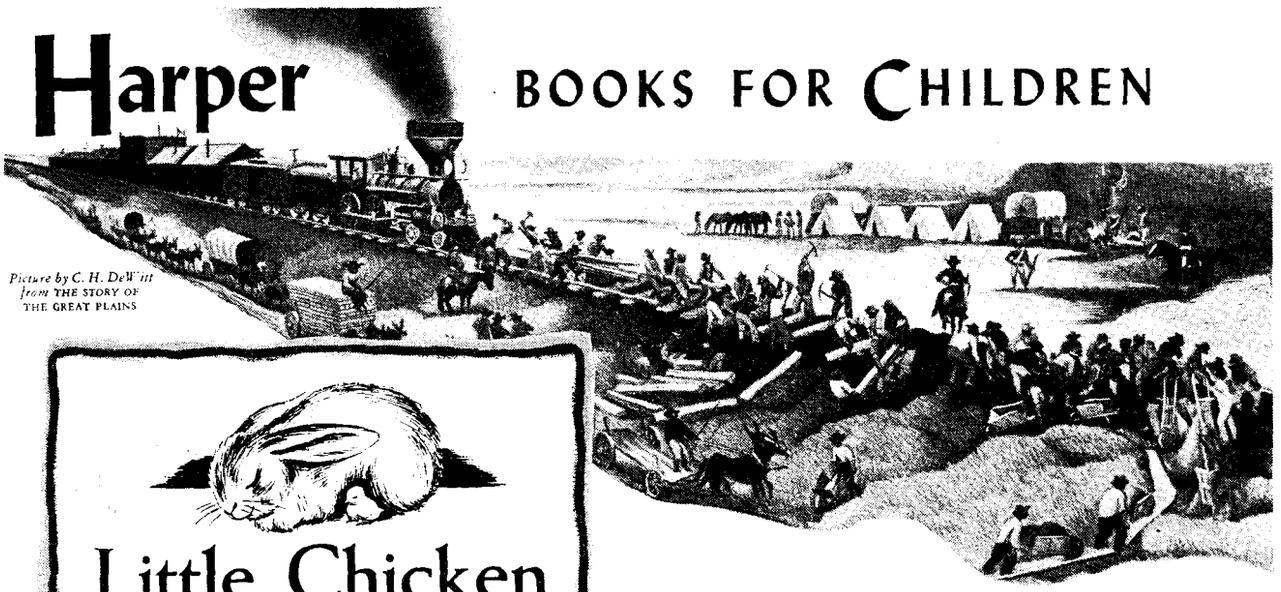
Harper BOOKS FOR CHILDREN



Picture by C. H. DeWitt from THE STORY OF THE GREAT PLAINS

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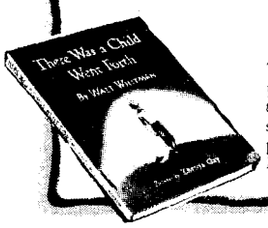

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Story and pictures by Anne Merriman Peck. A small boy in Bahia, Brazil—by the author of ROUNDABOUT SOUTH AMERICA. Illus. in color. 5-10. $1.50

THE STEEL FLEA

Adapted from the Russian by Babette Deutsch and Avrahm Yarmolinsky. Illustrated in color by Mstislav Dobujinsky. A delightfully funny story about the marvelous flea presented to the Czar. 7-11. $1.50

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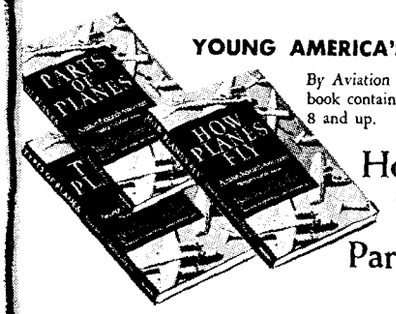

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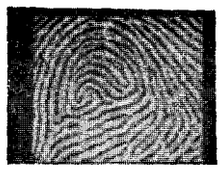

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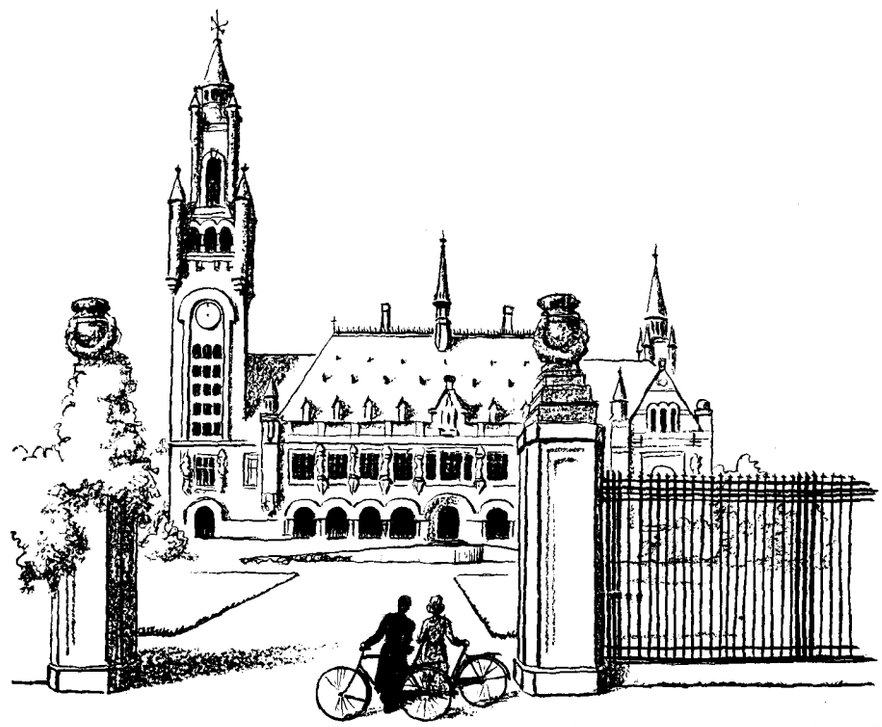
Background of War

THE LEVEL LAND. By Dola de Jong. Illustrated by Jan Hoowij. New York: Charles Scribner's Sons. 1943. $2.

THIS is a unique story. In it the author dares to take her family into the terror and awful confusion of the Nazi bombing of Holland. We leave them under that terror and that confusion when the last page comes. And yet, it is infused from beginning to end with a shining courage and hope, with that greatest of all securities for childhood—the security of family love and loyalty.

We meet the Van Oordt family just after the birth of the sixth child—a girl. The other children are "celebrating" at the tea table presided over by Miep—eighteen and the oldest of them all. Immediately, we like them. We *love* them for their honesty and their gaiety and their naturalness. When Vater, who is a doctor, comes home we like and understand him, too. The old house, called "Level Land," stands in a village not very far from Amsterdam where Grandmother and Tante Eef live. The older children go to school in the village, excepting Miep who is training for social service work in Amsterdam. Pieter Pim, who was the baby until the new baby arrived, keeps very busy at home. It is the autumn of 1940. The first snow comes, there is skating on the pond. In the house there are an air of mystery and much running to and fro. Sinterklass is coming. Finally the magic night arrives. Sinterklass, tall and stately and somehow frightening, knocks at the door. Behind him is Black Pete with his switches. Then it is Christmas, and they all go to Amsterdam to be with Grandmother in the old, old house where "the gentlemen who managed the East India Company in the seventeenth century had sat behind that very window from which Oma was now waving." Then the real winter, and school, and letters from Miep reflecting the ominous signs of the German invasion. Spring, with the sky soft and very blue and the garden a riot of color. Then the formation of planes across the sky, fifty of them. Then the peace and security are shattered. It is May, 1941. Level Land becomes a hospital. Ruth, the "middle" girl in the family who has been sent to the seaside to gain strength after a long illness, is "No one knows where." How to reach her? How to get a message to her? Miep is driving an ambulance in Amsterdam. The doctor and Jaap, the oldest son, are caring for the wounded and directing the work of rescue. Then



—*Drawing by Jan Hoowij, from "The Level Land."*

Peace Palace in the Hague

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Miep comes, driving an old Ford car. Ruth is in the back seat—safe. Miep is hurt—a wound in her leg—but the doctor dresses it and she drives back to Amsterdam. Did she get there safely? Did Werner, the German boy whom they had taken in and made one of the family, get away to America? Was he in Rotterdam when it was bombed after the surrender? There is no answer.

The book ends here. News reporters and radio commentators have told us a little since then of the people of occupied Holland. Through all the pitifully meagre reports there shines a courage that is in this book . . . a humor, a sanity. This is an important story, because it is an honest picture of a great people.

M. G. D.

SOLDIERS, SAILORS, FLIERS AND MARINES. By Mary Elting and Robert Weaver. Pictures by Jeanne Bentick. New York: Doubleday, Doran & Co. 1943. 102 *pp.* $2.

In a series of little drawings in blue, tan, and red and a short, crisp text the younger boys and girls are told exactly what happens to the man who is inducted into the Armed Services—what he wears, carries, eats, etc.

WARTIME HANDBOOK FOR YOUNG AMERICANS. By Munro Leaf. New York: Frederick A. Stokes. 1943. 64 *pp.* $1.25.

A book that tells in simple language what very young Americans can do to help in the war effort on the home front.

HEROES OF ANNAPOLIS. By Aldin Hatch. New York: Julian Messner. 1943. 287 *pp.* $2.50.

From the thrilling experience of a young American seaman in the Battle of the Coral Sea this "flashes back" to the Naval Academy, giving its history and the story of the outstanding men who graduated.

AIR NAVIGATION. By Herbert S. Zim. New York: Harcourt, Brace & Co. 1943. 324 *pp.* $3.

Too technical for younger boys, this is of great value to older boys and to adults. The chapters on the use of maps and on weather are of value even to those of us who know nothing of navigation. There are line drawings by James MacDonald as well as maps, diagrams, and photographs.

PARACHUTES. By Herbert S. Zim. New York: Harcourt, Brace & Co. 1942. 252 *pp.* $2.50.

Although this was published last year it is still the best answer to questions that many boys are asking. It is illustrated with diagrams and photographs.

THE SEA SNAKE. By Stephen W. Meader. New York: Harcourt, Brace & Co. 1943. 255 *pp.* $2.

This will probably prove to be one of the most popular of the books with a war background. Barney Cannon is captured by a Nazi submarine off the southern coast of the United States. His adventures are credible and very, very exciting.

ENEMY BROTHERS. By Constance Savery. New York: Longmans, Green & Co. 1943. 313 *pp.* $2.50.

A sensitive and convincing study of an English boy who has been brought up from babyhood in Germany and is an enthusiastic member of the Hitler Youth. Through a Commando raid on Norway he is taken to England and to his family.

INCIDENT IN YORKVILLE. By Emma Gelder Sterne. New York: Farrar & Rinehart. 1943. *pp.* $1.75.

A German-American boy, born in New York, is taken to Germany as a little child and brought up as a member of the Hitler Youth. He comes back in his early teens hating America. It is not his people, but New York itself—the streets the school, the shops, the very air he breathes—that shatters the Nazi dream and brings him to the American way of life.

COAST GUARD, AHOY! By Philip Harkins. New York: Harcourt, Brace & Co. 1943. 230 *pp.* $2.

Peter Shute begins his career as an apprentice seaman on the coast of New Jersey. At the end of the book he is in the Coast Guard Academy at New London, training to be an officer. There are difficult and exciting times in between.

SEMPER FIDELIS. By Keith Ayling. Boston: Houghton Mifflin Co. 1943. 194 *pp.* $2.

Vivid tales of action in this war against a background of the American Marines, their history and their objective.

VALIANT COMRADES; A STORY OF OUR DOGS OF WAR. By Ruth Adams Knight. New York: Doubleday, Doran & Co. 1943. 238 *pp.* $2.

This might easily be a true story of a boy who loves and understands dogs. Rejected by the Army because of a crippled shoulder, he becomes a successful trainer in Dogs for Defense.

TROOPER; A U. S. Army Dog. By Helen Orr Watson. Boston: Houghton Mifflin Co. 1943. 173 *pp.* $2.

This convincing and often deeply moving story of a boy and a dog travels from the peace of Aspen Dale Farm to war in the South Pacific.

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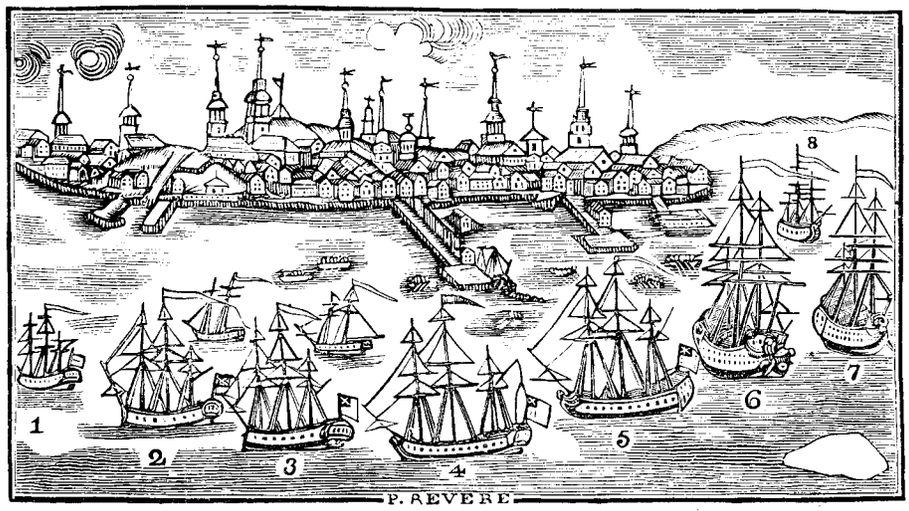

—Paul Revere's map, drawn by himself. Courtesy, N. Y. Public Library.

Boston in 1768

JOHNNY TREMAIN; A NOVEL FOR YOUNG AND OLD. By Esther Forbes. With Illustrations by Lynd Ward. Boston: Houghton Mifflin Co. 1943. 256 *pp.* $2.50.

James Otis was on his feet, his head close against the rafters that cut down into the attic making it the shape of a tent. Otis put out his arms.

"It is all so much simpler than you think," he said. He lifted his hands and pushed against the rafters.

"'We give all we have lives, properties, safety, skills . . . we fight, we die for a simple thing. Only that a man can stand up'. With a curt nod, he was gone."

IF Jonathan Lyte Tremain never lived in the flesh, he lives vividly with the men of his time in this book. So we dare to put him among the people of importance.

He is a boy, an apprentice to a silversmith in Boston, when we meet him just before the American Revolution. Casting the handle of a sugar basin for John Hancock, he seriously burns his right hand. He is crippled, the work that he loves must be given up—forever. Johnny goes through some hard and bitter times before he finds his work in the struggle that is to free the Colonies from British rule. The solution comes through a young printer, who likes Johnny and befriends him. Rab, too, is a "person of importance." His death of a mortal wound after the Battle of Lexington affects us as do the reports that are coming now from the fighting fronts. It leaves us with a feeling of futility, an agony of pity for a life that might mean so much if allowed to mature.

This story of Johnny Tremain is almost uncanny in its "aliveness." Esther Forbes's power to create, and to recreate, a face, a voice, a scene takes us as living spectators to the Boston Tea Party, to the Battles of Lexington and of North Creek. It takes us, with Johnny, to the secret meetings of the Sons of Liberty, to the secret training of the Minute Men. We hear and see Samuel Adams and John Hancock and Paul Revere. Over and over again, we share some little incident that makes those days in Boston as exciting and as vital as Washington and London and Moscow are today; the young wife dressing her husband up in a woman's clothes so that he can slip through the British lines, laughing at him, teasing him, and when he has gone giving way to the fears that she has so successfully concealed; Aunt Jenifer calmly sewing on a feather bed while a British officer searches the house and her husband lies, nearly smothered, under it at her feet; Dr. Warren whistling to his mare who "Followed him like a dog" as he goes from house to house in Concord to save what lives he can. Always the people *live* as people do live under the pressure of great events. Johnny suffers and doubts, grouches and *grows*. James Otis, pushing at the rafters in the attic room, haunts him. He cannot forget the words that defined the objective of the war. He is thinking of them when he crosses the Green at Concord "late in the afternoon of a gentle April day." Not far away Rab is dying. Here a handful of farmers died resisting seven hundred

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trained British troops. But the thing that they died for lives on.

Johnny is only sixteen. But in that moment he becomes a man—and an American. An inner voice speaks to him;

"This is his land and these his people." M. G. D.

WIDE FIELDS; THE STORY OF HENRY FABRE. By Irmengarde Eberle. Illustrated by Fritz Eichenberg. New York: Thomas Y. Crowell. 1943. 193 *pp.* $2.50.

Reviewed by ELANCHE WEBER SHAFFER

JEAN HENRI FABRE'S well-written books about bees and wasps, butterflies and ants are still enjoyed by young and old in France, his native land. But his name seems little known in this country.

In the present biography we follow Jean Henri from his early years on his grandfather's farm in southern France through his long and arduous life until it ends in 1915—crowned with universal recognition. Interested from childhood in the small insects of the fields, he soon became the patient, scientific observer and interpreter of their life and habits. He had to face many difficulties the greatest of which was an almost constant poverty together with a lack of understanding on the part of his contemporaries. Like his illustrious countryman, Pierre Curie, he wore himself out in secondary work and lacked for years the equipment for scientific investigation.

Comfort and inspiration came to him through his wife and children.

Miss Eberle has written of this unique naturalist who "thinks like a philosopher and writes like a poet." The story has little action. It will appeal, therefore, to the more serious-minded young people who—like Henri Fabre—would penetrate Nature's never-ending mysteries.

PAUL REVERE; PATRIOT ON HORSEBACK. By Frances Rogers and Alice Beard. New York: Frederick A. Stokes. 1943. 214 *pp.* $2.

Chronicle of pre-Revolutionary Boston, the rising tide of revolt in New England, the Battle of Lexington, and Paul Revere's part in building the new Republic.

SIMON KENTON; KENTUCKY SCOUT. By Thomas D. Clark. Illustrated by Edward Shenton. New York: Farrar & Rinehart. 1943. 275 *pp.* $2.

The author of *The Kentucky* in the Rivers of America series writes the story of a frontiersman who "could beat the Indians at their own game."

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A great fighter, Simon Kenton later became one of the settlers of the Cumberlands.

HENRY CLAY. By Barbara Mayo. New York: Farrar & Rinehart. 1943. 279 *pp.* $2.

A lively and interesting biography of a statesman and his times. Reviewed on the October issue.

THOMAS JEFFERSON. By Hendrik Willem Van Loon. New York: Dodd, Mead & Co. 1943. 106 *pp.* $2.50.

A distinguished biography with full page illustrations in black and white and in color. Reviewed in the October issue.

DONALD McKAY; DESIGNER OF CLIPPER SHIPS. By Clara Ingram Judson. New York: Charles Scribner's Sons. 1943. 136 *pp.* $1.75.

The "Clipper Ship" period in our history has been the scene of many stories. This is a true story of one of the great designers. The illustrations by John O'Hara Cosgrove, 2nd, are fascinating and deserve a better reproduction.

MARY MAPES DODGE OF ST. NICHOLAS. By Alice B. Howard. New York: Julian Messner. 1943. 249 *pp.* $2.50.

An inadequate biography of a distinguished American who was a strong influence in a Golden Age of American children's books.

CURTAIN GOING UP! THE STORY OF KATHARINE CORNELL. By Gladys Malvern. New York: Julian Messner. 1943. *pp.* $2.50.

A rather intimate and "chatty" biography of America's most distinguished actress. Girls will enjoy the story and will treasure Miss Cornell's foreword.

CARLOTTA; AMERICAN EMPRESS. By Nancy Barnes. With Illustrations by John Barber. New York: Julian Messner. 1943. 214 *pp.* $2.50.

The story of the Belgian Princess who married Maximilian, Emperor of Mexico, is a romantic one. It is well told here, and will probably prove to be as exciting to older girls as a good novel.

PETER THE GREAT. By Nina Brown Baker. New York: The Vanguard Press. 1943. 320 *pp.* $2.50.

Reading this just now is an extraordinary experience. The place names and the people of Russia appear in our daily papers. In spite of Peter's "progressiveness" this seems like another world. It is a very absorbing biography.

THESE MEN SHALL NEVER DIE. By Lowell Thomas. Philadelphia: John C. Winston Co. 1943. 307 *pp.* $2.

Good reporting of the men and the crises that they met from Pearl Harbor to the American invasion of North Africa.

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GREEN WAGONS. By Oskar Seidlin and Senta Rypins. Boston: Houghton Mifflin Co. 1943. 131 *pp.* $2.

Only a writer who knows intimately the roads and the villages, the valleys and the skyline of Switzerland could have written this story of the Pedroni Troupe of travelling players who come to Waldau, get into serious trouble, and are saved by Caspar and Carlo and the children of Waldau.

CORPORAL KEEPERUPPER. By Katherine Milhous. New York: Charles Scribner's Sons. 1943. 63 *pp.* $1.

In an attractive little book with illustrations in red, blue, and gold we meet a character who will win the hearts of small boys and girls everywhere.

THE RISE OF RICHARD. By Margaret Alton. New York: Harper & Brothers. 1943. 210 *pp.* $2.

The outstanding quality of this story of an English family, living in early Victorian London is charm—charm and humor. There is a warmth, a lightness in the atmosphere and in the children themselves that makes it a joy to read. It is a fine choice for reading aloud.

MIDNIGHT AND JEREMIAH. By Sterling North. Illustrated by Kurt Wiese. Philadelphia: John C. Winston Company. 1943. 127 *pp.* $2.

Midnight is a very black lamb, Jeremiah is a boy who lives on a farm in the Middle West. Granny is one of best of the elderly characters in the year's books. This lively, humorous, and deeply American story is illustrated by some of the best pictures that Kurt Wiese has ever drawn.

RUFUS M. By Eleanor Estes. Illustrated by Louis Slobodkin. New York: Harcourt, Brace & Co. 1943. 320 *pp.* $2.

The youngest of the Moffats is the hero of this story which takes the family into the war and leaves them looking forward hopefully to "a better world." (Reviewed in the issue of September 25.)

PEACHBLOSSOM. By Eleanor Frances Lattimore. New York: Harcourt, Brace & Co. 1943. 96 *pp.* $2.

A story of today in China. It is so simple, so serene in its wording and atmosphere that floods and bombing and all the terrors of evacuation lose their horror. It is a happy story in spite of them.

MOUNTAIN BORN. By Elizabeth Yates. Illustrated by Nora S. Unwin. New York: Coward-McCann. 1943. $2.50.

The story of the shepherd Andrew and his son, Peter, and the changing seasons with the sheep. It might be in any country where sheep are grown; but it really is in New Hampshire.

Two books on **Education**
by **Sir Richard Livingstone,**
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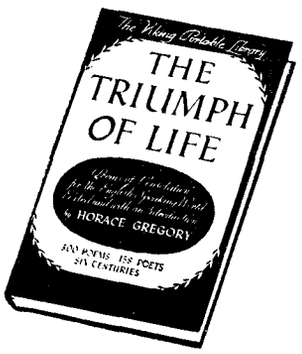

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